NO-3

VOL-59

The

INLAND PRINTER



JUNE 1917

SIGMUND ULLMAN COMPANY

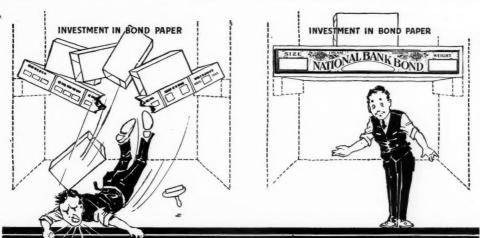
(ESTABLISHED 1861)

Manufacturers of

PRINTING INK



NEW YORK CHICAGO CLEVELAND



VERHEAD—when it is out of line with the volume of business done-is disastrous. Efficiency engineers are spending more time and thought on ways and means for decreasing overhead than they are on any other branch of business. It is a big problem, and a vital one.

In the printing business one of the big items in overhead is the capital "tied up" in paper stock. In the planning of National

Bank Bond we designed the paper to help you reduce your overhead. It is such a fine quality of paper—and answers for such a wide variety of uses it actually gives better satisfaction for all of the purposes, for which as many as four or five different Bond Papers are now being supplied.

This means that you can concentrate on National Bank Bond in place of spreading your work over several different papers, thereby reducing your investment, and, at the same time, enabling you to carry more stock of the one Bond than you do of any one of several other lines. This makes for better service to your customers too, which is certainly to be considered, aside from the reduction of investment.

National Bank Bond is distinguished by its bright, clear whiteness, uniform formation and texture, and admirable surface for printing, lithographing, typeand pen-writing. It is carried in an assortment of sizes and weights, white and colors, to fill practically every requirement.

Look into this National Bank Bond proposition with a view to reducing your stock investment. It will prove a profitable investigation. Write us.

Distributors of "Butler Brands"

ESTABLISHED 1844

W. Butler Paper Chicago Detroit Indianapolis



The printing trade can profitably utilize some of the prestige which Old Hampshire Bond has gained through our publicity advertising work. By merely calling the attention of your customers to

Old Hampshire Bond

when you receive an order for business stationery, you will find that you are mentioning "the paper your customers know."

We have given active and helpful co-operation to a large number of printers; perhaps we can help you, if you will write us.

HAMPSHIRE PAPER COMPANY

We Are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS

MASSACHUSETTS

HOUR FOR 81 HOURS This is the signature. Two Right-Angles, followed by Two Parallels. Sheet size, 19 x 29 1/4 inches.

Folded on a DEXTER Unit-Type **FOLDER**

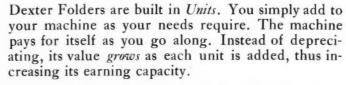
4,534 SIGNATURES from one Dexter Unit-type Folder every hour for 81 hours, is a typical performance reported from a busy plant.

But that is only half the story. An output of 734,500 signatures in 81 hours, was obtained from two Dexter Unit-type Folders working in team and equipped with Automatic Feeders.

That is an hourly average of over 4,500 for each machine, and with a waste of only one sheet in 10,000.

Aside from mere speed, these figures indicate two advantages: First, the ability of Dexter Folders to keep up a speedy pace with minimum spoilage, even on large sheets. Second, that Dexter Folders are so uniform in action that one is as dependable as another.

From a help standpoint, one boy can operate two complete machines. That is, keep the feeders supplied with paper and empty the packer-boxes.



You will enjoy reading the new booklet describing Dexter Unit Construction. Write for it on your business letterhead.



Folding, Feeding, Binding, Cutting Machinery Detroit Chicago

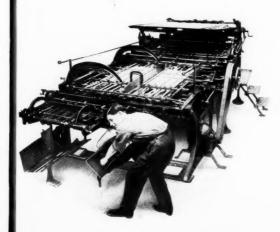
New York Atlanta

Dallas

Philadelphia San Francisco

Toronto

Bostop



The Shortest Route to Display Composition is via the

LUDLOW TYPOGRAPH

-A Straight Line to Greater Profits

From Copy to Form, there are no unnecessary operations.

Loss of time in searching for material and the constant strain on the compositor with hand-type methods, which necessarily reduces his output, are eliminated by the Ludlow Typograph. The Ludlow System simplifies composing-room operations, by producing display composition in the least possible time, with a minimum of labor, and at the lowest cost. The Ludlow Typograph standardizes production, and decreases the cost of

Ludlow Matrices are set from the Special Case Cabinet into the Ludlow Stick.

Every
Job Shop
Should Use the
LUDLOW
TYPOGRAPH

The Stick is locked into casting position, where it automatically finds its gauges.

The Ludlow Typograph casts the slug, accurately trimmed ready for

The Ludlow Typograph saves time in composition, distribution, make up and make ready. Ludlow Slugs can be kept standing for reprint jobs, at the mere cost of slug metal. With the Ludlow Typograph the compositor works at a constant rate of speed—there is no hunting for sorts, no picking of standing forms, no pi.

Write for Complete Descriptive Literature.

SOLE SELLING AGENTS:

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO 1100 S. Wabash Ave. SAN FRANCISCO 646 Sacramento Street NEW ORLEANS 549 Baronne Street

display composition.

Every

Compositor
a LUDLOW

Operator

ГУРОСВАРН

April sales broke all records

Business as usual

As evidence of the growing popularity of the machine, and further to point out that since war was declared business conditions in the printing field seem to be even better than usual, you may be interested in knowing that more "Cleveland" Folding Machines were sold during April than in any preceding month, although our business has been steadily increasing during the past several years.

Why they prefer the "Cleveland"

BECAUSE of its adaptability to a larger range of sizes and styles of folds—on long or short runs—together with its all 'round efficiency and speed, the "Cleveland" will enable you to cut your labor costs to the minimum and fold many jobs rapidly by ma-

chine which ordinarily would have to be folded by hand.

Printers and trade binders everywhere are cutting costs and increasing profits with their "Clevelands." Uncle Sam is using a battery of eight of them in the Government Printing Office, Washington.

Like many others, you can very likely pay for a "Cleveland" from the savings on your folding work.

Investigate NOW!

THE CIEVEIAND FOIDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Printing Crafts Building, New York

The Bourse, Philadelphia

532 S. Clark Street, Chicago

The PRINTING BUSINESS is at THE TURNING POINT



After years of struggling to reduce the loss in the composing-room, the printer is now offered the opportunity to put it at once on a profit-making basis by installing the Monotype Non-Distribution System, which will cut out all non-productive time and keep all the compositors all the time on productive work, building up type into salable jobs.

Non-Distribution makes the work of the compositor more pleasant by taking out the disagreeable part—distribution, sort hunting, and pi—and giving him an abundance of material with which to build his ideals into type forms.

Non-Distribution will repay the investment in less than two years, and keep right on giving profits for many years to come.

Will you stay in the rut or turn to the new and profitable way?

LANSTON MONOTYPE MACHINE COMPANY PHILADELPHIA

NEW YORK, World Building BOSTON, Wentworth Building CHICAGO, Plymouth Building TORONTO, Lumsden Building

Two Good Propositions

for Printers of Mail-Order Catalogues

THE SCOTT

Two-Color All-Size Rotary Perfecting Printing Press

is a machine that meets the demands of printers who have a varied line of work and long runs of presswork. It cuts off any length of sheet from 20 to 46 inches and any width of paper up to 50, 60 or 70 inches, as desired. The press prints two colors on each side of the sheet.

THE SCOTT

Two-Color Combination Black and Color Magazine Press

will not only print in black but an extra color can be printed on each side of the web. This machine makes a great many combinations and every one who has examined it pronounces it the ideal machine for mail-order and other catalogue work.

IF YOU ARE INTERESTED our special representative will be pleased indeed to call and confer with you at any time that suits your convenience, or drop us a line and we will forward descriptive matter about these machines.

SHALL WE HEAR FROM YOU?

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway at 42d St. CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York

CODES USED: ABC (5th Edition) and Our Own



System of Automatic Temperature Control

LINOTYPE

STEREOTYPE

MONOTYPE

Better Type from Your Monotypes

No More Delays due to Metal Being too Hot or Cold

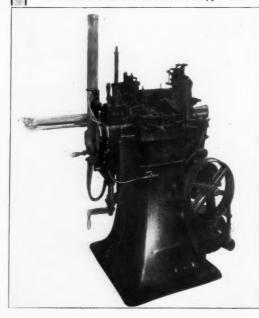
Get perfect type from your monotype casters. Give your pressman a chance to turn out good work. Don't give your customers a chance to complain and, possibly, lose their business. Don't take a chance at an order turned back—at BIG LOSSES, at time wasted in the pressroom trying to make a passable job from imperfectly cast type.

Type from the Monotype is clear and sharp if the metal is kept at the right temperature. It is so maintained by the

Gilbert Angle Thermovalve for Monotype Casting Machines

Every time a fresh pig of metal is dropped into the metal pot, the device automatically increases the flow of gas, compensating at once for the lowering of the metal by the cold metal thrown in.

The Thermovalve Attached to Monotype Caster



MR. MITCHELL, Manager of Mitchell & Hotchkiss, Richmond, Virginia, is Highly Pleased — He Writes:

H. E. Gilbert Co., Inc., New York, N. Y. Gentlemen:—In reply to yours requesting a few lines regarding the temperature control equipment put on our casters, we beg to advise that these little instruments have, in the past two years, done all that your Company claimed for them, to maintain an equal temperature on the metal, which is absolutely necessary on our casting machines to get the best results.

We are much pleased with them. Yours very truly,
MITCHELL & HOTCHKISS

Send for Details and Prices at Once. Do not Delay

The day one of these devices is attached to your casters, that day your HOT METAL TROUBLES AND COLD METAL TROUBLES WILL END. You can not afford to delay.

H.E.GILBERT CO., Inc.

50 CHURCH ST., NEW YORK CITY

The Business Dress of a Gentleman's Correspondence



JSINESS letters, like business men, must "look the part" of dignity and prosperity. There is no room for "shabby gentility" in the world of trade. Even the "near panic" that shook this country a year or more ago, failed to permanently lower the standards of dress for business men and for business correspondence. Successful men have discovered that they must still wear good clothes and still use

WORTHMORE BOND

"Luxury without Extravagance"

Worthmore Bond truly represents big business. It brings the commercial message with the assurance of a respectful audience, exactly as a human representative would do. Nothing spectacular about it. No frills. Nothing jaunty or self-conscious. But substantial, dignified, characterful.

The printer and lithographer find WORTHMORE BOND peculiarly well adapted to their requirements, both for getting business and for holding it. The substance is unusually strong, hard and uniform. The color is unfailingly clear and bright. Impressions from raised type and from the off-set press are registered clean and sharp. The sheets lie flat. The bulking qualities are excellent.

WORTHMORE BOND is regularly stocked in white and nine bright tints and in a great variety of sizes and weights - ninety-seven items in all. The source of supply is dependable. Prompt deliveries are assured.

Write for



Samples.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BIRMINGHAM

ATLANTA

BAY STATE DIVISION - BOSTON

SMITH, DIXON DIVISION - BALTIMORE

New York Office - Astor Trust Building

Chicago Office - 878 Continental and Commercial Bank Bldg.





OSWEGO 1917



THE new rapid cutting attachments for increasing production are ready for demonstration. Comfort of mind and person, safety with the investment, excellence of product, rest with Oswego users.

Are You Interested?

OSWEGO MACHINE WORKS OSWEGO N.Y.





Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO 636-704 Sherman Street

> PITTSBURG 88-90 South 13th Street

> > ST. LOUIS
> > 514-516 Clark Avenue

KANSAS CITY

ATLANTA

40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS 719-721 Fourth St., So.

DES MOINES

CLEVELAND, OHIO
1285 West Second Street

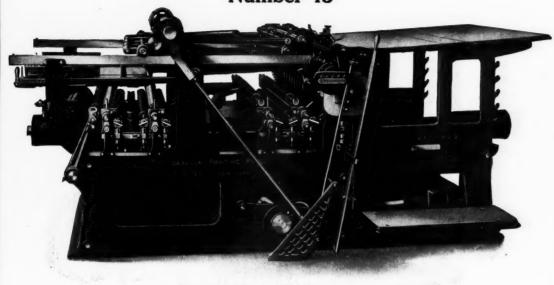
SPRINGFIELD, OHIO

Shuey Factories Building



The Babcock Optimus

Number 43



Every requisite for fine half-tone and colorwork or for rapid commercial printing is built into

The Babcock Optimus No. 43

All composition rollers are interchangeable. The distribution is not excelled on any press of any size or make. It prints anything from a postal card to a 25 x 38 sheet and can print a 26 x 40. The press runs easily and quietly at 2,500 per hour, stands low, takes up little room, is conveniently handled and, with our other pony presses, has never been approached in efficiency in printing small forms with big profits. It's a small machine for big business.

See the Babcock Optimus No. 43 at Work

Our Best Advertisements Are Not Printed—They Print.

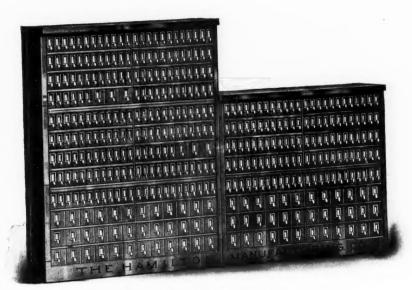
The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada — Toronto, Ontario; Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal. John Haddon & Co., Agents, London, E. C.





Sectional Steel Sort Cabinet No. 461

Machine Composition

presents new problems to the printer which must be met if the full benefit is to be secured from these modern type making machines. Hamilton Equipment in wood and steel has kept pace in design with the requirements of these new composing-room tools.

One very useful addition to plants of this kind is found in the Unit Sort Storage Cabinet illustrated. These units make possible the systematizing of type storage. They relegate to the past the old cigar-box method of hiding type where it could not be found when wanted.

We have just issued a new booklet entitled "Helps in Machine Composition" which every owner of Monotype, Intertype or Linotype Machines should have. It shows the way to more system and profit in such plants.

Send for your copy to-day.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Type Founders and Dealers Everywhere

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

Where Would the American Flag be To-day if Washington Hadn't Advertised It—

Advertised It

George M. Cohan in "Broadway Jones"

Think it Over

Business is thin skinned. She has to be invited to come — and encouraged to stay.

Right now, the Jade is unduly sensitive. So many people have deliberately shut their doors in her face—so many of our manufacturers and producers have given her the icy stare and cold shoulder—that she is having some difficulty in finding a place to hang her hat.

Now then—let's get down to brass tacks. Isn't it a fact that success breeds further success? Isn't it a fact that a diamond in a man's shirt front instantly gives you the impression that his pocket is lined with long, green bills?

Then—if Business is not roosting on your hall tree, whose fault is it? Are YOU doing your part in cultivating her acquaintance—in making her welcome? Are you ADVER-TISING—not in little mealy-mouthed 1-inch "merely-to-hold-my-trade" squibs, but in **Broad**, **Glowing**, **Confidence-Creating** literature that shows you have back-bone—and a product that knows no setback?

If you are not doing this, you have no cause to put up a howl if people do not buy. They naturally think you are having troubles of your own—and everybody flees trouble.

Get out into the highways and byways, Man,—put up your shingle where all the world can see. Let them know you have faith in your Country—your countrymen—your product—your BUSINESS. *Advertise*.

The result? You'll be grabbing off orders while your competitor is still trying to muster up enough gumption to warm his cold feet.

We're taking a dose of our own remedy. You'll find our circulars, letters — general advertising — going out with the same regularity as before War was declared. AND WE'RE GETTING THE BUSINESS The Other Fellow is Afraid to Go After.

IF YOU DON'T BELIEVE IT, ASK TO BE PUT ON OUR MAILING LIST—ASK ANYWAY

THE HENRY O. SHEPARD COMPANY

632 SHERMAN STREET, CHICAGO

Appealing Printing and Advertising

Requires

THE NEW ADVEPTISEPS Gothic

Made in Three Complete Series, Including Condensed and Outline All sizes ready NOW, except the Outline, which will be ready soon

rinting Picturized Educational Moving Picture in Seven Reels

Exhibited under the auspices of the Franklin-Typothetae of Chicago

Wednesday Evening 815 aprii

Pacific Folder

OPULAR RICED *** ORTRAIT

Chicago and

Kansas City

The Franklin-Typothetae chicago

Originated. Made and

sold by the WESTEPN

DE FOUN

Advertisers' Gothic



FINER Candy

SHANK Indians

GORGED Bold Line

REACTION Type Prize

ARMAMENT Choice Stand

A Novel Face that Gives You All the Advantages of the Modern Art Idea. but None of Its Crudities

MORE HITS Gave Usaée

NEW MODELS Fashion Noted

7 A \$1.75 13 a \$1.80

PEOPLE / PENDING Advertising Writers

11 A \$1.55 21 a \$1.75

CO

EFFE

APPEALING METHODS Induced Buying Interest

13 A \$1.35 25 a \$1.65

URGES PUBLICITY SCIENCE Student of Adart Graduated

10-Point \$2.75

14 A \$1.25 28 a \$1.50

BETTERED SYSTEM OF SELLING Using the Periodicals Judiciously

8-Point \$2.50

16 A \$1.10 30 a \$1.40

MORE EFFECTIVE DISPLAY IMPORTANT **Newest Gothics Found of Great Assistance**

6-Point \$2.20

19 A \$1.05 37 a \$1.15

DELIGHTED THE MASTER/ OF ADVERTISING ACUMEN Generous Welcome Is Given Novel Design in Type Paces Appropriating Fully \$1234567890 for Stock Demanded

Manufactured by the

WESTERN TYPE FOUNDRY *** Chicago ***

Saint Louis • Kansas City

Advertisers' Gothic Condensed

It Compels Attention! Makes Advertising "Stand Out"

30-Point \$4.70

6 A \$2.15 10 a \$2.55

FETCHING THINGS DEDICTS COLLECTION

24-Point \$3.90

8 A \$1.90 13 a \$2.00

HANDSOME /HOWING Modern Taste Minded

18-Point \$3.50

13 A \$1.70 20 a \$1.80

ADSMITHS CAN APPRECIATE Discover Usefulness at Once

14-Point \$3.30

18 A \$1.60 27 a \$1.70

COMMERCIAL PRINTERS OBSERVED Desirable in Catalog and Job Work

12-Point \$3.00

19 A \$1.40 33 a \$1.60

WESTERN TYPE FOUNDRY ENTERPRISE Recognized Generally by the Craftsmen

10-Point \$2.75

22 A \$1.25 39 a \$1.50

PRESENTS EXTENSIVE VARIETY OF TYPE FACES Newest Specimen Book Showing Our Products

8-Point \$2.50

27 A \$1.20 46 a \$1.30

USEFUL LINE OF NEW ADVERTISEMENT BORDERS READY Augmenting the Many Possibilities of these Gothics Series

6-Peint \$2.20

35 A \$1.05 55 a \$1.15

EFFECTIVE RESULTS SECURED BY SETTING ANNOUNCEMENT IN THIS LETTER Value of Bold and Unique Type Salisfactorily Demonstrated to Advertisers Lisling Profils to the Extent of \$1234567890 Gotten Thru their Employment

Order Fonts of these Faces Directly from the

WESTERN TYPE FOUNDRY

117 West Harrison Street, CHICAGO, ILL.

108 Pine Street, SAINT LOUIS, MO.

Sixth and Delaware Streets, KANSAS CITY, MO.

Or thru any Reputable Type Foundry or Dealer in Printers' Supplies.

72-Point \$12.20

3 A \$7.15 4 a \$5.05

PRINTING Advanced

60-Point \$9.65

3 A \$5.25 5 n \$4.40

HIGH ROCK Sink Lights

8-Point \$7.80

4 A \$4.10 6 a \$3.70

FIND PROOFS Admired Type

42-Point \$7.00

5 A \$3.50 7 a \$3.50

CHOICE VOGUES Supplied Desire

36-Point \$5.20

5 A \$2.60 8 a \$2.60

WESTERN ANSWER
Quests for Novelty

The ADVERTISERS' GOTHICS Can Be Effectively Used on Any Commercial Form

JAMES CRADIT

JOHN KOFRON MANAGER

The Herald Printing Co.

DAILY AND WEEKLY EDITIONS

Masque

Handel Hall

- APRIL -

AGATE OF LODGE

TICKETS FIFTY CENTS

EMDEN, ARK.,

ART TILES

"CATALOG"
FOR 1918

Seventh Annual Sale

Poland Chinas



HARDING'S BIG-BONED • STRAIN •

October 12 and 13

BABIES' RELIEF FUND

Tag Day

Christian Home Benevolent Society Ball

ST. LÖUIS

FINEST PRINTING

The Herald Printing Co.

Specializing in Production of Direct-by-Mail Advertising

Publishers THE HERALD DAILY & WEEKLY

JOHN KOPRON, Mar.

EMDEN, ARK.

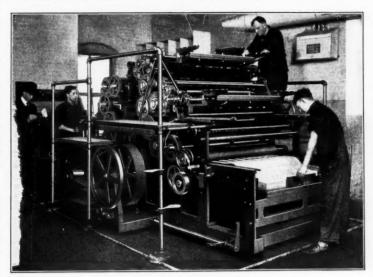
To Grounds, 50 Cts.
Reserved Seat, \$1.00

Stock Up on these Series... Be the First in Your Town to Reap Benefit of their Use

ADJUSTABLE ROTARIES

E have made a specialty of this type of press and have been eminently successful. We show here a reproduced photograph of a late model machine in actual operation in a large and prominent western plant. It is producing high-class soap wrappers, size 7 x 10 1/2 inches, at the rate of approximately half a million per nine hour day. Printed in three colors, two on top and one color on the reverse side of the web, in one operation from the roll. It can do just as well on any other similar kind of long-run printing.

Can you afford to be without such a press, which with its variable lengths of sheets, with centered printing, is in reality many presses in one? This "all size" feature combined with high speed, good printing and perfect register, make up a press worthy of your most careful consideration.



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY, GIBBS-BROWER COMPANY, Agents

184 SUMMER STREET, BOSTON, MASS.

445 KING STREET WEST, TORONTO, CANADA

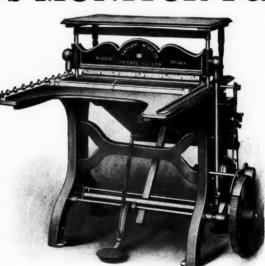
Latham's MONITOR Perforators

The special hardened die is so hard that it will cut glass.

Driven pespendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

Made in fourteen styles and sizes for power, foot, or with motor attached.

The stripper is positive and will not spring.



Monitor Extra Heavy Power Perforator with Feed Gauge Receiving Box and Motor Attached

I Feed gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

Taster than a rotary on most classes of work, and superior perforation.

Also Monitor Wire Stitchers, Punching Machines, Paging and Numbering Machines, fourteen styles of Paper-Box Stitchers, etc., etc.

WE FURNISH COMPLETE BINDERY OUTFITS. WRITE US FOR ESTIMATES.

- MANUFACTURED BY -

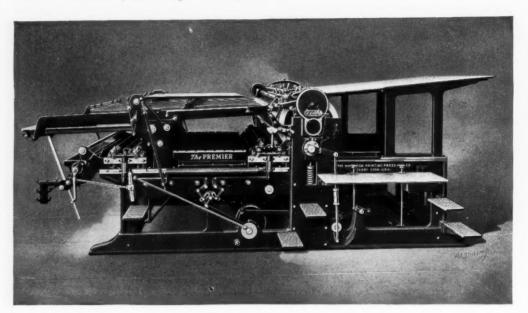
LATHAM MACHINERY CO. CHICAGO, Ann and Fulton Streets NEW YORK, 45 Lafayette St. BOSTON, 130 Pearl St.

<u>PLATE WEAR:</u> Is it of any interest to you, Mr. Printer, that you can run forms several hundred thousand impressions longer on *The* PREMIER than you have ever before run on any other press, without plate renewals, providing plates and make-ready are correct?

SPEED: Is it of any interest to you, Mr. Printer, that you can run faster on *The* PREMIER than you have ever run on any other press before, and therefore get more finished product—always of the highest quality?

EACILITY, DEPENDABILITY, on the providing it is a PREMIER—than you ever knew of in any other press before?

Is it of any interest to you, Mr. Printer, that you can handle your forms quicker; that your press is more dependably ready for operation; and that it will a PREMIER—than you ever knew of in any other press before?



The PREMIER

is the Best of All the Two-Revolution Presses

Let us tell you about it!

THE WHITLOCK PRINTING PRESS MFG. CO.

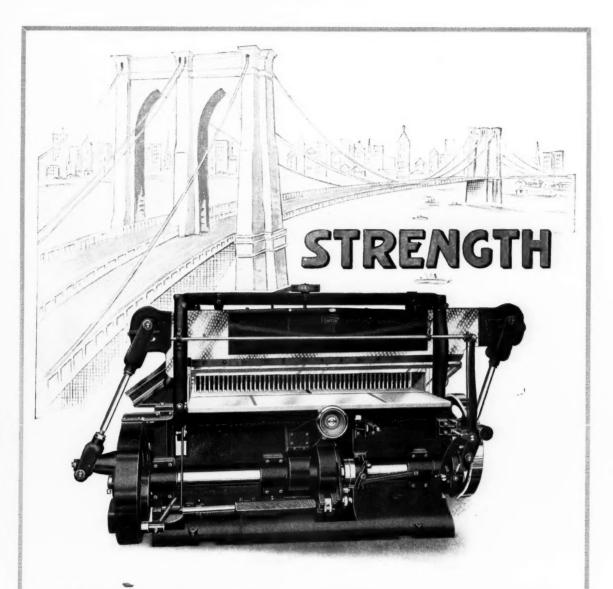
OF DERBY, CONN.

NEW YORK: 1102 Aeolian Building, 33 West 42d St. CHICAGO: 700 Fisher Building, 343 South Dearborn St.

BOSTON: 510 Weld Building, 176 Federal St. PITTSBURGH: 1337 Oliver Bldg., Smithfield and Oliver Sts.

AGENCIES

Denver, Los Angeles, San Francisco, Spokane, Portland, Vancouver — American Type Founders Co. Atlanta, Ga.— Messrs. J. H. Schroeter & Bro., 133 Central Ave. Toronto, Ont.— Messrs. Manton Bros., 105 Elizabeth St., Canada West. Montreal, P.Q.— Geo. M. Stewart, Esq., 92 McGill St., Canada East. Halifax, N.S.—Printers' Supplies, Ltd., 27 Bedford Row, Maritime Provinces. Melbourne and Sydney, Australia—Alex., Cowar & Sons, Ltd., Australasia.



THE Brooklyn Bridge symbolizes strength. Every part—every unit was designed and built to give the maximum strength and the longest life.

This world famous bridge can be likened to The Seybold Dayton Automatic Cutting Machine. Strength

is built into every part—into every unit of this latest development in cutting machinery.

This famous cutter is built to stand the daily grind of hard, heavy, gruelling work. It stands up after years of use. The Seybold Dayton symbolizes strength.

Ask us to demonstrate how Seybolds cut costs

The Seybold Machine Company

Main Office and Factory, Dayton, Ohio, U.S.A.

BRANCHES AND AGENCIES:

NEW YORK THE SEYBOLD MACHINE CO., E. P. Lawsen. 151-163 W. 26th St. CHICAGO THE SEYBOLD MACHINE CO., C. N. Stevens 112-114 W. Harrison St. ATLANTA J. H. Schroeter & Bro. TORONTO The J. L. Morrison Co. LONDON Smyth-Horne, Ltd. WINNIPEG Toronto Type Foundry Co., Ltd.

THE VALUE OF A TRADE MARK

IS THE CONFIDENCE IT INSPIRES IN THE PRODUCT IT REPRESENTS



Whiting's Business Announcements



Which invariably bear the WHITING TRADE MARK assure to the PRINTER a standard of quality—and that QUALITY the BEST.

Install a sample book of Whiting's Business Announcements, if you have not already done so.

It meets all needs in the daily conduct of your business and fulfills the requirements of the particular customer for Announcements, Circulars, Removal Notices, Wedding Invitations and kindred purposes.

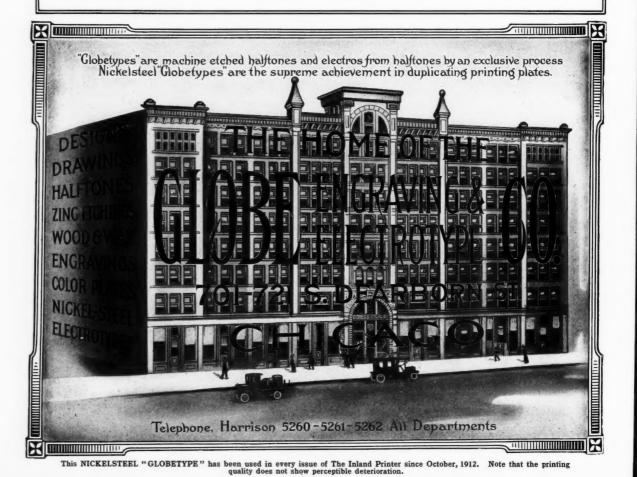
The sample book contains a wide variety of styles, finishes and tints to select from, and entails no expense to you. We carry stock of all numbers represented and can make immediate delivery—order by number.

WHITING PAPER COMPANY

Fourteenth Street and Seventh Avenue

NEW YORK

Mills at Holyoke, Massachusetts



Challenge Rigid-Rim Steel Galleys

IF YOU WANT galleys that will give you more than a dollar's worth of service and satisfaction for every dollar you put into them—

IF YOU WANT an all-purpose working galley, one that is just as satisfactory in a practical way as the expensive brass galley, and at a cost approximately eighty-five per cent less—

IF YOU WANT a galley that sells at a price so low that it can be used for *storage purposes*, and as such is *far superior* to the ordinary storage galley—

Buy Challenge Rigid-Rim Steel Galleys

These galleys are made from high-grade sheet steel, possessing a smooth, accurate surface suitable for fine proofing. The steel channels or rims are electric-welded to the bottom, making the whole as one solid piece. These rims serve a double purpose—they furnish a convenient finger hold for lifting and make the galley rigid and strong. Provision is made for drainage of cleaning fluids—a feature which prevents rust and corrosion.

CHALLENGE RIGID-RIM GALLEYS are furnished in all standard job and news sizes, also the single, double and triple column mailing sizes with closed ends. Special sizes promptly made to order.

FREE SAMPLE. A small single-column seven-inch sample Challenge Rigid-Rim Galley will be sent postpaid to any established printer making request.

Challenge Rigid-Rim Galleys are carried in stock and sold by typefounders and dealers in all principal cities. Write for latest quotations.



Rigid - Rim Steel Galleys are Perfectly Square on Side and Corner.

THE CHALLENGE MACHINERY CO.

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GRAND HAVEN, MICH.

New York, 38 Park Row





90% INCREASE IN SALES

Our neutralizer business during the past year showed an increase of more than 90% over that of the year previous and more than two-thirds were re-orders. That shows the confidence that our customers have in

The Chapman Electric Neutralizer

These customers have proved to their own satisfaction that the Chapman Electric Neutralizer is an essential feature of their plant. Every increase in their press equipment means an order for Neutralizers, as these hard-headed business men know that such an order assures them of quality product, maximum production and minimum wastage.

You can easily put your plant on such a business-like basis. You will be interested to see how this can be done. No up-to-date printer should be without the Chapman Electric Neutralizer.

May we send you our Illustrated Folder No. 75?

The U. P. M. stamp of quality is also on our Vacuum Bronzer and Automatic Feeder

United Printing Machinery Company

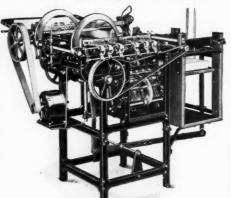
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The Ideal Folder for the Small Work of the Average Job Printing Office

Folds covers, leaflets, letters, 8-page book sections, in addition to various layouts of circulars, etc.



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 \boldsymbol{A} folding machine with a range of work so flexible that it may be kept busy ALL THE TIME.

The No. 2 style, illustrated here, very economically handles the small work of the large offices, and is equally profitable in the small offices. An investment, not an expense.

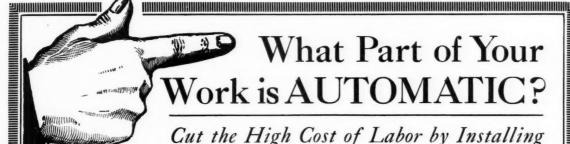
From the standpoint of effective service rendered, this machine embodies much more real value, price considered, than procurable

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Let us send you particulars and specifications.

MENTGES FOLDER CO., Sidney, Ohio, U.S.A.

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BILLS of LADING TICKETS TRANSFERS SALES BOOKS

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MEISEL PRESS

is the

Logical Machine

The latest types of Meisel Presses are almost entirely automatic. They REDUCE OPERATIONS. They REDUCE MAN-HANDLING. They cut the cost of production.

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If you are planning on future growth for your business, you owe it to yourself to investigate what Meisel Presses will do for you. Send us samples of your product and we will quote on press best suited.

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are measured on their merits alone. We are always proud of the outcome. On the jobs that are frankly difficult—the work that's too difficult for the ordinary cutter—the DIAMOND shows its "staying" qualities with telling effect.

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"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

MonitorController Company

BALTIMORE, MD.

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Old Shellburne

Commended for Commercial Stationery

Here Is Good Buying

The business man who is looking for good quality at a reasonable price will like **Old Shelburne**.

Oh Shelburne possesses a very pleasing glazed finish and the requisite strength to make it a thoroughly practical business paper. Because of these two points alone, it commends itself to the printer as well as to the office man.

Unquestionably, **Old Shelburne** is one of the best "buys" still within the reach of the average office, where price is an important consideration.

You would find our pocket sample book convenient.

May we send you one?

Price to Printers: 19c per Pound, in Case Lots, East of the Mississippi

Mountain Mill Paper Company

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Reduce the Running Expense of Your Pressroom with the Horton VARIABLE Pulley

It Controls the Speed of Your Press-it Gives You the Exact Speed You Want

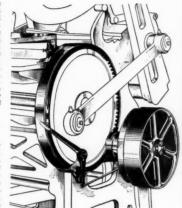
It makes possible those slight changes of speed so essential to the most efficient production on the variety of sizes and grades of stock fed into the job-press day in and day out. It gives the speed where production, quality and the minimum of waste unite. It does away with belt shifting. It is efficient.

A Speed Govern and a Brake Combined

The same lever starts the press, changes the speed, applies the brake and stops the press.

THE GEAR GUARD ATTACHMENT pro-tects the stock from the greasy gear as well as the feeder and his clothes.

All leading supply houses and typefounders sell it. We will gladly send further details to any who desire specific information.



Horton Manufacturing Co.

Minneapolis, Minn.

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Noe-Equl

The New Wash-Up Compound

Noe-Equl is the perfect ink solvent. It will remove ink from anything, no matter how long it has set or how hard it is.

Noe-Equl contains no water or acid. It will not cause rust. It will not cause cuts to swell.

NOE-EQUL PRESERVES ROLLERS

It adds 50% to the life of rollers by making them impervious to heat and moisture.

ONE QUART FOR TRIAL

We will send a quart of this compound for ten days' trial in your own plant. If satisfied with it remit 80 cents to us—if not pay us nothing. You are the judge.

The Noe-Equl Manufacturing Co. DAYTON, OHIO

Distributed by: THE WHITAKER PAPER Co., Detroit and Cincinnati; BYRON GORSUCH, 1406 W. 54th St., Cleveland, Ohio; THE MULTICOLOR SALES Co., 422 S. Dearborn St., Chicago; THE CENTRAL OHIO PAPER Co., Columbus, Ohio.

The IMPROVED PEARL PRESS



The Lowest Priced Job Press Made

SAVES

Labor, Power, Type, Floor Space in Every Operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throwoff, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press. Very efficient motor equipment as illustrated.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency—a basis for reasonable cost—a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "Speed, Capacity and Quality." Ask for it.

Golding Manufacturing Co. Franklin, Mass.

Additional Products: Golding Jobbers, Pearl and Golding Cutters, Hot Embossers, and various Printers' Tools.

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That's what C. J. Durst, of Sabetha, Kansas, says about the

Kimble A. C. Variable-Speed Printing Press Motors

which have proved such a blessing to printers and publishers everywhere. For variable-speed service, from slow job-press work to rapid-fire cylinder work, and for all the variations of either, you'll find that Kimble motors will not only enable you to turn out better work in quicker time, but will also cut your current cost 20%.

Any desired speed can be obtained simply by a foot-motion of the operator. There are no complicated or wasteful speed-changing devices—no controller boxes to become overheated—nothing but a simple foot-control that works like the foot-control on a power cutter. But any graduation of speed can be obtained in this way.

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KIMBLE ELECTRIC COMPANY

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In the Good Old Summer Time as well as at any time

Boston Wire Stitchers

will be found the most productive in output, the most economical in operation, the best in quality of work, and the cheapest in maintenance expense. Thousands of users in all parts of the world. Write to-day for prices and terms

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Set in Rugged Roman

STOKES & SMITH CO.

8,000 Impressions Per Hour



Doing the job quicker—thereby reducing overhead—this is one of *many* advantages of the S. & S. Press.

The S. & S. Press combines speed, simplicity and convenience, with a high grade of work.

It can be operated easily, economically. For long runs of small jobs that are frequently done at a loss it affords many advantages worth investigating.

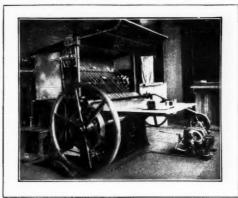
If you are interested in profitable, low operating cost, sturdiness, smooth running, write to-day for catalog and information. There is no obligation.

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Stop-Cylinder Press driven by BSS 3 h.p. 1,800 r.p.m. single-phase back geared motor. Reversible-push-button control.

Send for our New Bulletin on Single-Phase Printing Press Motors No. N-4

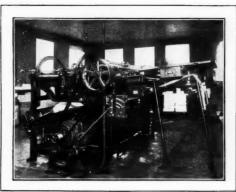
We have a complete set of Bulletins covering every form of printing press motor and control application.

Our line of single-phase variable speed motors with push-button control, completes the list.

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BSS t h.p. 1,200 r.p.m. single-phase motor driving folding machine, with CR-6054 controller.



"The time thus saved by superintendents, etc., is tremendous."

> —EATON, CRANE & PIKE PITTSFIELD, MASS.

With the skyrocketing prices of paper making material to contend with paper manufacturers must take advantage of every possible means for increasing the efficiency of their organizations.

Eaton, Crane & Pike Company find that the time saved by the Autocall is tremendous. In a letter they have said, "We consider it one of the most valuable systems that has ever been installed in our plant."

AUTECALL

THE AUTOCALL makes it possible to reach every man who gets away from his desk or department instantly, no matter where he may be in the plant or on the grounds. It relieves the congestion on the telephone lines, as the telephones are now used only for communication between departments and not for searching the plant for missing men.

Automatic fire alarm service may be furnished in connection with the Autocall. Autocall signals for starting and stopping work, and many other special uses of the equipment are possible.

201 Tucker Avenue

The Autocall Co.

The One Machine that Saws and Trims in One Operation



New York

You may prefer to chop slugs with lead cutters, buzz them off rough on a stereotyper's saw, or rough saw and then trim as a secondary operation on a make-shift saw, but when you want to cut slugs for profit—why,

You will buy The Miller Saw-Trimmer

There's a heap of difference in getting by, and getting by with a profit. A Miller Saw costs a little more money at the buying point—but it saves a big bundle of money at the profit point.

Miller Saw-Trimmer Company

Main Office and Factory: Point Building
Pittsburgh, Pa.

Chicago

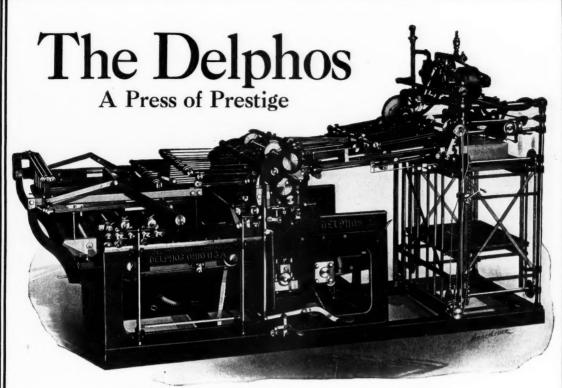


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Two modern plants operating day and night. Makers of printing plates that print. Color plates that are true reproductions of the original. Designing, Illustrating and Retouching.

Specimens of our work sent on request

The Sterling Engraving Company
Downtown 200 William Street Tel. Beekman 2900
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A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO

A \$250 Per Day Machine

THE ROUSE PAPER LIFT

Will Earn That Amount for YOU

It will do it by increasing the production of the cylinder press to which it is attached at least one thousand per day.

It does that by eliminating the time wasted by the feeder in carrying new lifts of stock from the floor to the feed-board of his press.

It saves that wasted time by holding all the stock for the run at the back of the press, on a level with the feed-board and at the feeder's elbow.

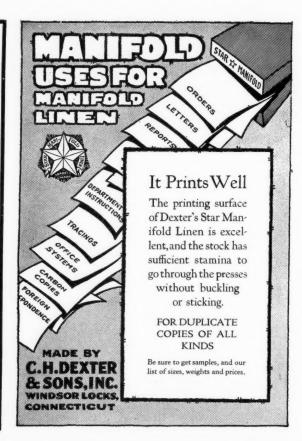
YOU CAN NOT AFFORD to be without one on each Cylinder Press in your establishment.

Send for free book, "Ronse-Handling vs. Man-Handling," which explains the many advantages of the Ronse Paper Lift.

H. B. ROUSE & COMPANY

2214 Ward Street

CHICAGO, ILLINOIS



Our Perfect ** Printing Plates **

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that

makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

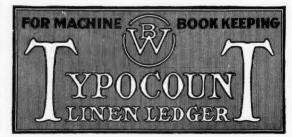
MOREOVER THESE PLATES

"Wear Like a Pig's Nose" and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like. Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE CO

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To Meet a Growing Demand

Modern methods of machine bookkeeping require a special kind of paper—one that is unusually firm, strong and flexible.

Medium-priced ledger papers have not proved satisfactory for use in these new systems. These common grades break, crack, bend and grow flimsy.

After long and careful experimenting, the Byron Weston Company have produced **TYPOCOUNT LINEN LEDGER PAPER** to meet exactly these requirements. It has exceptional firmness and strength of texture, so that it stays crisp and fresh under all conditions.

The writing and printing surface is excellent.

MODERATE IN PRICE

Are you familiar with TYPOCOUNT?
Let us send you samples, test sheets and prices.

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"
DALTON, MASS.



Are You Acquainted With It?

"Firm and soft"—that sounds rather contradictory, but it does actually describe the texture of *Snowdrift* Paper. That is why *Snowdrift* is so attractive to look at and so satisfactory to use.

The smooth, full body of the stock takes deep, cleanly cut impressions from type, and yet affords plenty of strength and substance to make a practical and durable sheet. The rich, satiny finish is very pleasing.

The moderate price of *Snowdrift* is another practical point in its favor.

Let us send you samples, and list of weights and prices.

MOUNTAIN MILL PAPER COMPANY

LEE, BERKSHIRE COUNTY, MASSACHUSETTS

THE JAENECKE PRINTING INK CO.

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CHAS. H. AULT, President and Treasurer

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NO ATTEMPT
AT INFLUENCING YOUR
EMPLOYEES

THE SQUARE DEAL JAENECKE'S WAY

Branch Offices in

New York

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And From Jobbers Everywhere

Export Orders Intelligently and Honestly Executed on Satisfactory Terms of Payment. Inquiries Solicited



FINE PRINTING & LITHOGRAPHIC INKS

This is an American corporation owned and operated by Americans

Hancock Security Steel Cabinets



Occupies but 17 inches of floor space.

ROOM TIME and MONEY In the Job Pressroom

If you believe in the conservation and capitalization of motions you will not hesitate to install one or more of these cabinets in your "Job Room," convenient to the presses.

Some have even placed one alongside each press, and found that IT PAYS.

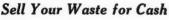
The illustration shows but one side, one-half, in fact. On the other is storage compartment for rollers. The compartment for rollers is adjustable to the size of the rollers.

The cabinets are round and revolve — no going around them. Then, there's the glass top for mixing inks. Another way to save steps. CONVENIENT, ISN'T IT?

Better write to-day for more of the good features, prices, etc.

H. H. HANCOCK, Maker LYNN, MASS.

\$1050 Buys This Paper Baler





Prices paid for waste paper were never higher. 3,000 mills in 23 states are paying from \$16.00 to \$60.00 a ton for lowest to highest grades. This DOMESTIC Baler at \$10.50 will enable you to bale your waste—to put it into commercial form that will bring you big round dollar profits.

Domestic Paper Baler

Guaranteed for Five Years. Backed by many years' experience in Baler manufacturing. Made on strictly scientific principles—no cranks to crank

—no slow, laborious screws to screw down. Occupies small floor space—makes bales weighing from 50 to 80 lbs. Strong—simple—durable—efficient—guaranteed for five years.

About 30 bales of paper pay for the baler—then it will pay you.



We are prepared to make delivery of Baler immediately upon receipt of your order.

THE GEM MFG.CO.

BASCOM, OHIO



The Leading Trade Journal of the World in the Printing and Allied Industries HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

John Lang, Business Creator — A Story of Progress	321
Prophecy About Paper and Book Sizes, A	324
Printers' Detergents	327
Chiaroscuro Should be Revived By S. H. Horgan.	329
Editor Pioneer, An	330
Embossing — Its Many Possibilities for the Printer	334
Proper Dividing of Words	346
Failure of the Nineteenth-Century Printer and Its Lesson for the Twentieth-Century Printer, The. (Part II)	
The Printer's Publicity By Frank L. Martin.	363
Mechanical Housecleaning Among Newspapers, The Need of a By A. F. Allen.	377
What the Graphic Arts Owe to Ireland	381
A Model Printing-Plant — The Home of the Hershey Printing Company By H. G. Eldon,	383
Special Page, The	396

Complete classified index will be found on page 429

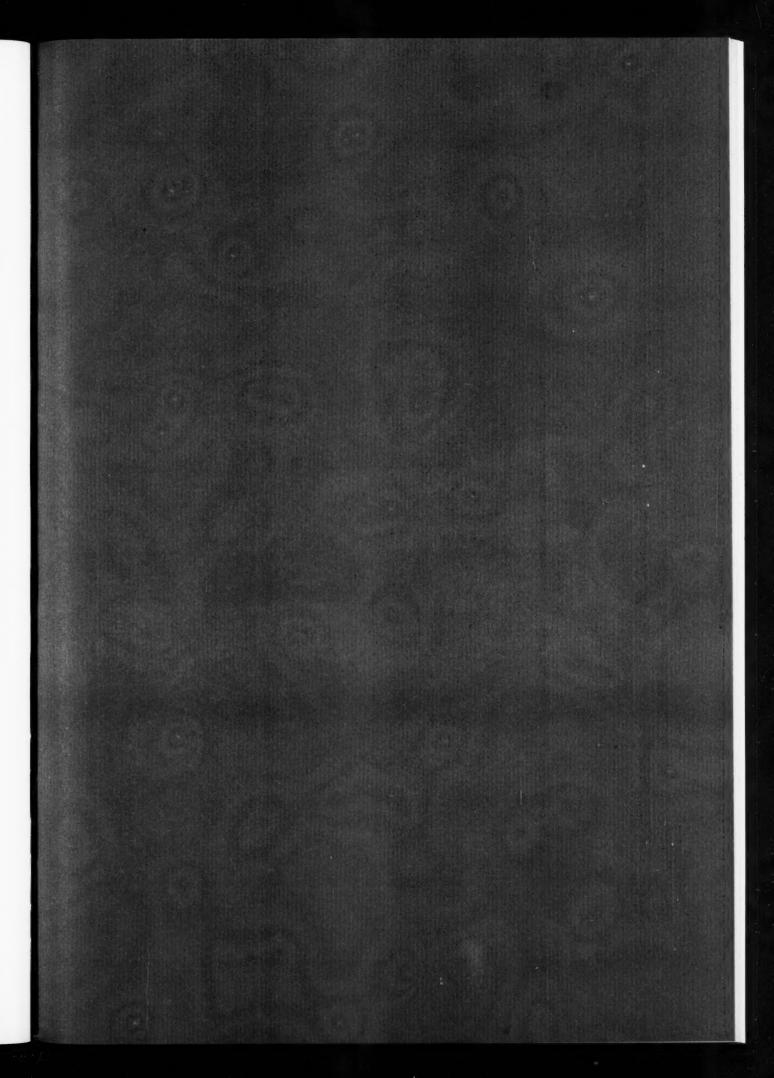
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HEYthat have been before us have done much, but theo have not finished and thing SENECA

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 59

JUNE, 1917

No. 3

JOHN LANG, BUSINESS CREATOR—A STORY OF PROGRESS

By MARTIN HEIR

heaves to dull colors. The plant was located in an alley where an express company loaded its trucks, which rattled back and forth every hour of the day. The front office was a dark, poorly ventilated little cubby-hole about twelve feet square with one lone window.

Of course, this might not have mattered if it had not been for the fact that the bulk of the printing orders of our town came from three or four colleges, a dozen or more clubs and about as many churches, and from high-brow society in general. Furthermore, most of the orders were brought directly to the office by ladies of refined taste and appearance. How to get our share of this business and to keep it, was our problem. To invite any human being into an alley to do business is no Sunday-school picnic; but to have to extend an invitation of this kind to a lady who, just as well as not, may be chosen to lead the discussion of the "Art of the Elizabethan Era" before the Society of Uncommercialized Artists is a task from which ordinary mortals may justly shrink. Still, it had to be done to save a print-shop of no mean proportion from the junk-heap. But how to do it was the question.

One day we found in our mail an announcement from "John Lang, Business Creator." Under ordinary circumstances it would have landed where most printed matter coming to the printer lands; but as we, like the drowning man, had to cling to any straw to save our lives, the "business creator" was duly summoned and given a solemn, out-of-sorts description of our woe.

"That's an easy matter; leave it to me," he said, as we finished, the visible part of his upper self becoming one broad smile. "Problems of this kind are my specialty, and give me more pleasure than all the rest combined."

We felt very much inclined to tell Mr. Lang to betake himself away from our presence before anything serious happened, and would possibly have done so if Stinson, the banker, one of our best customers, had not come in at the moment.

"Why, Mr. Lang, how do you do," he said, affectionate-like, as he saw the "business creator"; "glad to see you are patronizing home industry. Placing an order for one of your clients, I suppose?"

Well, sir, that changed matters considerably. Our problem was then and there cheerfully deeded to "Mr. John Lang, Business Creator," with a hearty wish of good luck to boot.

"And the expenses—?" volunteered the cost-finding member of the firm.

"Fifteen per cent of the net increase in business for one year, I to stand all the cost of necessary changes or alterations."



The plant was located in an alley.

It seemed fair enough; at least we couldn't lose much.

Before Mr. Lang left the office that afternoon, he "swept the floor with his eyes," as you some time may have read in a "best seller." The next day he had a dozen carpenters and plasterers at the office. Our office furniture consisted of a roll-top desk of the pattern of eighteen hundred and something, a chair or two, an iron safe and a rack containing old jobtickets, samples of paper, type catalogues and a card-index case equally valuable. All this was unceremoniously dispatched into the nearest corner of the composing-room.

"Here is where your business office will be from now on," said the business creator.

And he was as good as his word. The carpenters built a partition the full width of the composing-room in line with the former partition; then cut an opening in the wall for a door out to the express company's back yard. "That's your entrance," he informed us.

When the noise of the carpenters, the dust of the plasterers and the incessant bossing of Mr. Lang finally came to an end, the old cubbyhole had been transformed into a dream of buff and cream, with beautifully frescoed panels dividing the walls into harmonious parts. The floor had been overhauled and leveled, and in its center there stood a fumed-oak table with a French plate-glass top, on a rug of a pleasing pattern. On top of the table, under the glass plate, were neatly arranged pieces of printing taken from sample-books of cover-paper, together with a card having the following inscription, "These are samples of some of the finest printing produced in the United States. None of it is produced by us, but we strive to the utmost of our ability to reach the same degree of perfection." Placed about the table



were half a dozen comfortable chairs, also of fumed oak, while in the corner stood a magazine rack of the same wood and design, containing all the high-class printing-trade and advertising magazines, as well as magazines of art, science and literature not likely to be found even in our well-stocked library. The lone window was entirely covered with a curtain of heavy material of a shade harmonizing with the general color-scheme, and on the walls



The recognized leader of the fifty-nine.

hung a dozen or more Japanese prints. Directly facing the door hung a neatly drawn and framed card giving the information that this was the customers' reception-room, and that anything in it was there for the benefit, pleasure and use of any one who might happen to come in.

When everything was arranged to suit the fancy of Mr. Lang, he played his trump card. First he personally conducted into the reception-room the stately Mrs. Barker, president of the woman's club and the recognized leader of the fifty-nine; then, in turn, the dean of the college of liberal arts, his wife and daughters, the secretary of the school of music, the president of the university club, the president of the Phi Delta Upsilon, and other society leaders, who were very generous in their praises of the fine taste shown, and interested to a marked degree.

"Now," said Mr. Lang, when the formalities were over, "here is the foundation. Go ahead and build your house. But first of all, see to it that the foundation is kept in tip-top order. There are new magazines published every week. Get them. They are of more value to you and your customers than you ever dreamed. They not only bring you new ideas

and teach you new methods, they also show your customers that you are following the progress of your trade and have the fashion plates of printing ready at hand. And never let the appearance of your work or the customers' reception-room be disappointing. Remove all 'No Admittance' signs from view. Customers who are worth while will never intrude. The others you can unceremoniously show the door."

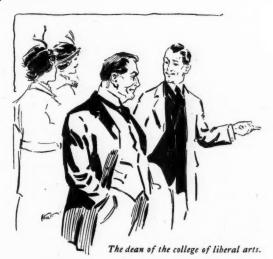
With this parting shot he bade us good-by for the moment.

You will possibly ask if Mr. Lang ever got his money back. Well, sir, let me tell you that if he had asked the price we paid him according to our agreement, he would have been turned down cold. Let me also tell you that since that time we have not lost a customer except by death or removal from town.

Here is a fair sample of how it worked. Mrs. Pearsons, of the woman's club, called up one morning and said she had the copy ready for her annual report.

"Thank you, madam," we answered. "Shall we send a salesman to figure on the printing?"

"Oh, no, no," she said, "I will bring it down myself. It is always so interesting to come to your office."



And when the sorority girls last winter published the girls' edition of the *Collegian*, Betty Moore and Pearl Ainslee came to us and asked permission to look over our magazine files for ideas. You can possibly guess who printed their magazine.

A PROPHECY ABOUT PAPER AND BOOK SIZES

By N. J. WERNER

WAS much interested in the article in the April issue of THE INLAND PRINTER, entitled "A Buyer's Prophecy," by W. L. Chandler, for one reason, because I am somewhat of a prophet myself (as those may testify who have read previous writings of mine), and for another reason, because the discussion touches lines of standardization which have occupied much of my attention.

In my time I have gotten up a number of catalogues of printing material for typefoundries, and in working over for this purpose the various circulars, pamphlets and books issued by the manufacturers catering to the printers, I have been struck by the variances in form, size and typography found therein. Some are simply plain, yet good; others are sumptuous to the point of extravagance in their graphic get-up, while others are much below par, almost rivaling the ordinary gutter-snipe in their disregard for taste as well as for what the recipients of such "literature" may think of it.

In rummaging over the accumulated files of circulars, pamphlets and catalogues, one is impressed (not favorably, of course) with the pied-up looking mess they present - some with their size crowding and jamming the file-boxes, pigeonholes or other containers; others so insignificant in size that they are lost in the ensemble, thus negativing their purpose. There is, of course, some sort of an average size though it is hard to determine just what that may be. The printed matter that is larger than this suffers by the fact of being larger. Extending beyond the limits of their neighbors, oversize circulars and booklets are always liable to damage by receiving more bumping and wear than the smaller ones. Covers and margins become mutilated, soiled or otherwise unattractive, and such matter is likely to be soon discarded into the waste-basket, like some of the meanly printed stuff which wanders there without ever having a chance to be filed.

With such a heterogeneous collection of sizes and styles of manufacturers' and dealers' advertising matter it is impossible to maintain a

file in an orderly, systematic and appealing condition. This has often given me the thought that I might be doing the craft a large service if I should work up a project to have the various manufacturers coöperate and, under my direction, get out their advertising and tradesoliciting matter along systematic lines - somewhat like the uniform lists and indexes of newly published literature, which render the procuring of information about books a comparatively easy thing. But, as I have always had other irons in the fire, I never felt like actively pursuing this thought as far as taking action. Perhaps my mentioning it here may spur up some one else to go to it; so it is presented for all that it is worth, as an appendix to Mr. Chandler's excellent article. I have mentioned printers' supplies literature merely as an example. I agree with Mr. Chandler as to the application of the idea to all printed matter relating to manufactured products and their cataloguing and trade-soliciting.

But a certain detail in his argument for the moment takes my special attention, namely, the size or sizes that the printed matter he speaks of should assume. In a way, it takes up a subject in whose behalf I have been agitating in a humble way for some years. This is that of systematic and universal paper and book sizes.

The troubles and inconveniences due to the great number of varying sizes of books are so generally felt and admitted that it is unnecessary to here take up space to reiterate what I have heretofore said about them. It is not "a good thing for sore eyes" to take a look at the average bookcase and contemplate the vagaries committed by book and pamphlet printers in the selection of the sizes in which they put these out. Whether this sad condition is the result of the numerous sizes in which the raw paper is furnished by the mills, or whether the many sizes of paper are due to the inconsiderate whims of those who make the choice in book-sizes, it would be difficult to determine.

I once made up some tables listing the American, French and German paper-sizes. These

tables showed a mass of bewildering discordancies in sizes, shapes and proportions, which made one wonder if sanity ever had anything to do with the dimensioning of paper. Of course, the answer is that they came about haphazard, pretty much after the same order in which that calf laid out the streets of Boston.

Some years ago R. Coupland Harding, of Wellington, New Zealand (whose regrettable death was recently announced in THE INLAND PRINTER), an observant thinker and writer on matters typographic, bibliographic and linguistic, had an article in these pages wherein he discussed this topic of paper-sizes, and presented a basic formula of proportion by which they should be calculated. In correspondence with me he said that this formula came from his father, who was a profound mathematician. The intrinsic feature of it was that, no matter how often a sheet properly proportioned was folded, the resultant bisected area would maintain the original proportion of length to width. According to this formula, if the width of a sheet be represented by I, the length should be found by taking the square root of 2 - or, as figured out, I to 1.414.

Through later investigation of the subject I learned that by certain writers on beauty of form, as applied in certain details of architecture, this proportion has been recognized as an esthetic factor, being opposed only by those who believed in what is termed the "golden mean" (a factor also advocated by some writers on shape harmony in typography, who may not be acquainted with the "hypotenuse section," as the proportion I speak of has been aptly termed).

Being impressed by this mathematic and esthetic proportion, or ratio of proportion, I outlined and advocated a series (or rather, several series) of paper-sizes, in which, in addition to this ratio, I also incorporated the idea of dimensioning paper by centimeters instead of inches—naturally so, if one is working toward a universal goal. This was early in 1911. It gave me a shock of delight when I learned later in the year that a noted German scientist, Dr. Wilhelm Ostwald (a Nobel prizewinner), had also worked out a system, not only fixing paper-sizes but also book and envel-

ope sizes, in which he had introduced the ratio of proportion above given, as well as metric measurements. The paper-sizes he had designated (without knowledge of my proposals) agreed precisely with a series I had given in my tables. This agreement naturally pleased me. I had not, in my tables, figured out the sizes to which books and printed matter in general should be trimmed, but he supplied this lack, and with his figures I am in full accord. (They are those presented in the table given on the next page for the full-numbered sizes.)

I have since learned that this ratio of proportion was advocated as early as 1796 by one Christoph Lichtenberg, of Göttingen, Germany, and therefore neither Mr. Harding, Doctor Ostwald nor myself are entitled to honors for inventing it. By the way, within the past year I have learned that Prof. Harvey Worrall, of Topeka, Kansas, has worked on the same problem for some years, and has also hit upon the same ratio of proportion. He has used paper, cards and paper containers thus dimensioned, applying in practice the figures found under Series C in the table.

Who else may have worked on the problem along these lines I do not know, but some Frenchman must have done so, for among the current French paper-sizes I found one that suited my purpose (57 by 81 centimeters), and I have incorporated it in my scheme. It will be found under Series B of the table. It is interesting to know that our ordinary playing-cards have this ratio of proportion, though not cut to metric measurements. Moreover, it is closely approximated in our 17 by 24 (rare) and 20 by 28 inch paper-sizes, also in the French 75 by 106 and the German 60 by 85 centimeter sizes.

The following table, a composition of the efforts of Mr. Harding, Doctor Ostwald, Professor Worrall and myself, is intended primarily to govern the sizes of books and other printed matter, and the paper used in their production, and incidentally some other matters related thereto.

It is fair to mention that Doctor Ostwald would confine the sizes to those which are placed opposite the full numbers in the first column. But, under conviction that these would

not cover all needs, I have added the figures opposite the intermediate half-numbers. I believe, for example, that size No. 8½ will be the popular one for fiction. However, if experience or practice should prove that these intermediate sizes can be done without, no one will object less than myself.

In this table all sizes are stated in centimeters and decimal fractions thereof. The system starts at I centimeter. (One centimeter equals .3937 of an inch.) The basic ratio of the width to the length (approximately applied to each size) is as I to the square root of 2 (or I:1.414). The sizes printed in italic are those upon which each series is based, these figures being doubled and halved, upward and downward, in alternate steps. The intermediate (half-number) sizes are in geometrical progression with the others. The geometrical ascending factor (approximately applied) for the sizes is I.1892, or the fourth root of 2.

No.	SERIES A	Library Designati'n	SERIES B	Trade Symbol	
1	1 × 1.41		1.06× 1.5		1.1 × 1.50
1%	1.18× 1.68		1.26× 1.78		1.31× 1.85
2	1.41× 2		1.5×2.13		1.56× 2.2
21/4	1.68× 2.37		1.78× 2.53		1.85× 2.62
3	2 × 2.83		2.13× 3		2.2 × 3.12 2.62× 3.71
31/4	2.37× 3.37		2.53× 3.56		2.62× 3.71 3.12× 4.4
4	2.83× 4	**********	3 × 4.25 3.56× 5.06		3.71× 5.25
4%	8.37× 4.75 4 × 5.66	Sm. 128mo.	3.56× 5.06 * 4.25× 6		4.4 × 6.25
5			5.06× 7.12		5.25× 7.4
5%	4.75× 6.75	Lg. 128mo.	0.000		0.607 1.9
6	5.66× 8	Sm. 64mo.	* 6 × 8.5	X-1	6.25× 8.8
63%	6.75× 9.5	Lg. 64mo.	7.12× 10.12	X-3	7.4 × 10.5
7	8 × 11.3	Sm. 32mo.	* 8.5 × 12	T-1	8.8 × 12.5
73%	9.5 × 13.5	Lg. 82mo.	10.12× 14.25	T-3	10.5×14.9
8	11.3 × 16	Sm. 16mo.	*12 X 17	S-1	12.5×17.7
81%	13.5 × 19	Lg. 16mo.	14.25× 20.25	S-3	14.9 × 21
9	16 × 22.6	Sm. 8vo.	*17 × 24	0-1	17.7 × 25
9%	19 × 27	Lg. 8vo.	20.25× 28.5	0-3	21 × 29.7
10	22.6 × 32	Sm. qto.	*24 × 34	Q-1	25 × 35.3
10%	27 × 38	Lg. qto.	28.5×40.5	Q-3	29.7 × 42
11	32 × 45.2	Sm. fol.	*34 × 48)	F-1	35.3 × 50
11%	38 × 54	Lg. fol.	40.5 × 57	F-3	42 × 59.5
12	45.2 × 64	2081 2011	48 × 68	N-1	50 × 70.7
12%	54 × 76		57 × 81	N-3	59.5 × 84
13	64 × 90.5		68 × 96	D-1	70.7 ×100
13%	76 ×108		81 ×114	D-3	84 ×119
14	90.5 ×128		96 ×136	DD-1	100 ×141.4
14%	108 ×152		114 ×162	DD-3	119 ×168
15	128 ×181		136 ×192		141.4 ×200

Table of the Universal Sizes for Books, Printed Matter, Paper, Envelopes and auxiliaries. All dimensions are given in centimeters.

The dimensions between the middle crossrules under Series A give the sizes of trimmed magazines, brochures, pamphlets and circulars, and the covers of bound books; also of trimmed writing-papers and stationery (flat or folded), loose-leaf sheets and cards, etc.

The first section of Series A governs the size of trimmed cards, tickets, stamps, labels, etc.

The third section of Series A governs the sizes of newspapers, large charts, maps, prints, posters, etc.

Series B governs the sizes of envelopes, boxes, file-holders and other containers for matter dimensioned to Series A sizes.

The figures included in the brace under Series B indicate the stock sizes of untrimmed paper. Of these, those in black figures are the leading ones. The two sizes larger than these are intended for specially large forms, and the need for them is limited to the extent to which large forms are put on the press. The smaller sizes need not be generally supplied by the papermills, as the printer can readily cut them from the leading sizes.

The figures preceded by the asterisks under Series B are for the sizes of photographic wet and dry plates, films and sensitized papers, which latter after printing are to be trimmed to the related sizes given under Series A.

The black figures under Series C give the sizes of cover-papers. It is generally necessary to have cover-paper cut out larger than the inside stock of a book, brochure or magazine.

The figures under Series C in general govern the sizes of containers (cases, packing-boxes, etc.) for the containers made according to Series B dimensions.

The uses of the three series of sizes should be confined exclusively to their respective purposes—one should never be taken in the place of the other. Series B and C are auxiliary to Series A.

The approximate equivalents in inches of the leading paper-sizes are: No. 12, 18 1/8 by 26 3/4; No. 12 1/2, 22 1/2 by 31 1/8; No. 13, 26 3/4 by 37 3/4; No. 13 1/2, 31 1/8 by 45. Of coverpapers—No. 12, 19 5/8 by 27 1/8; No. 12 1/2, 23 1/2 by 33 1/8. These figures suggest 19 by 27, 22 1/2 by 32, 27 by 38, 32 by 45 (for general paper) and 20 by 28, 23 1/2 by 33 inches (for cover-papers) as the sizes should inches be adhered to, though the metric system is preferable by far for universal paper-sizes.

Now, it is suggested to those who, following Mr. Chandler's advocacy, are in favor of systematic sizes for filing purposes, to select from the Series A column of this table the dimensions best suited to their purposes.

There is a certain amount of systematization being pursued at present, but as long as this is upon an unscientific and insufficiently considered basis, and as long as those doing it are not working together, it is really of but little or restricted value. The scheme herein advocated presents for universal use a series of sizes based upon the only proper mathematical proportion, and dimensioned by metric measurement, the system which the United States will eventually adopt, as it has been by the European nations, excepting England, where it is now being seriously considered.

As far as the papermakers are concerned, it is not proposed that they abandon all at once their present sizes. The writer appreciates as well as any one the futility of expecting a radical change to come suddenly. All that is hoped for and advocated is that the mills add the

sizes here presented to their lists and feature them by judicious advertising. If thus featured, they will in time become the dominant ones, while the older sizes will gradually fall into disuse, without discommoding or disorganizing the trade. When once the old sizes are obsolete and the new ones are in full vogue, the paper-mills and their customers will breathe huge sighs of relief, and be in the same felicitous position as are the typefounders and printers as regards type-bodies and face-alignment. Therefore, I would emphatically advise for the present the addition of the new sizes, instead of immediate elimination of the old. The new ones will make their way quickly enough, once their merits are known.

PRINTERS' DETERGENTS

By R. E. HAYNES

EW printers pay sufficient attention to the correct use of detergents or make proper distinction between the various forms of ink-removers. It is not strange, therefore, that in many shops such carelessness prevails so extensively that it impairs efficiency and causes valuable material to deteriorate. The cleaners now in most general use are benzine, gasoline, kerosene and lye water. To this list may also be added wood alcohol and the various forms of patent compounds found on the market.

Benzine, the first mentioned liquid, is the cheapest and best adapted to use in cleaning type-forms containing wood furniture and plates mounted on wood bases. It is also serviceable in cleaning forms or galleys of matter which are to be again printed from within a short time, for the reason that benzine evaporates quickly and leaves the printing-surface ready to receive and transfer ink. Because of this tendency to evaporation, it should never be used as a wash for composition rollers, as it dries out the surface and makes them hard. It may, however, be used for such purpose in an emergency where quick use of the press is required, and it can be used at all times on metallic inking devices, such as brass or steel rolls, tables, disks, etc., where ink has hardened.

As the vapors arising from benzine are highly inflammable and explosive, this fluid should be kept only in containers made especially for the purpose, and it must be handled with great care at all times in order to prevent fires or accident. On account of its rapidly advancing price, the economical use of this cleaner is very important in larger shops where a considerable quantity is used daily.

Kerosene is now conceded to be the best liquid for cleaning composition rollers, as it removes the ink readily (under ordinary circumstances) and leaves the surface of the rollers in perfect condition. When carefully washed with kerosene, rollers retain their suction and elasticity for an indefinite period, except when inks containing powerful driers are in frequent use.

Although valuable as a wash for rollers, kerosene is not recommended as adapted for removing ink from type-forms or at the proofpress because it does not evaporate quickly enough. After its use a film of oil remains on the surface of the type for some time, preventing subsequent inking and printing.

This liquid is inflammable, but not explosive or especially dangerous under ordinary conditions, and does not require the precaution in its use that is necessary with benzine. It should, however, be kept in cans that are known to be free from leaks, as a match dropped upon an oil-soaked floor might easily start a serious fire.

The use of a solution of lye and water as an ink-remover dates back so far that this detergent seems to be almost inseparable from the proper conduct of the trade, yet its use to-day is limited to certain parts of the work for which it seems peculiarly well adapted.

Lye water should be made just strong enough to feel slightly slippery between the thumb and finger. The old method was to place a drop on the tongue, an acrid taste indicating the proper strength. This method, however, had an element of uncertainty which made it a poor rule to follow. The proportion of five gallons of water to one tin of concentrated lye is a safe formula to use. Great care should be used in rinsing forms after washing to prevent any sediment or lye powder adhering to the sides or bottom of the type. Especially is this precaution necessary in washing so-called "selfspacing" type, or that in use on machines using type which has special nicks for the distributing mechanism.

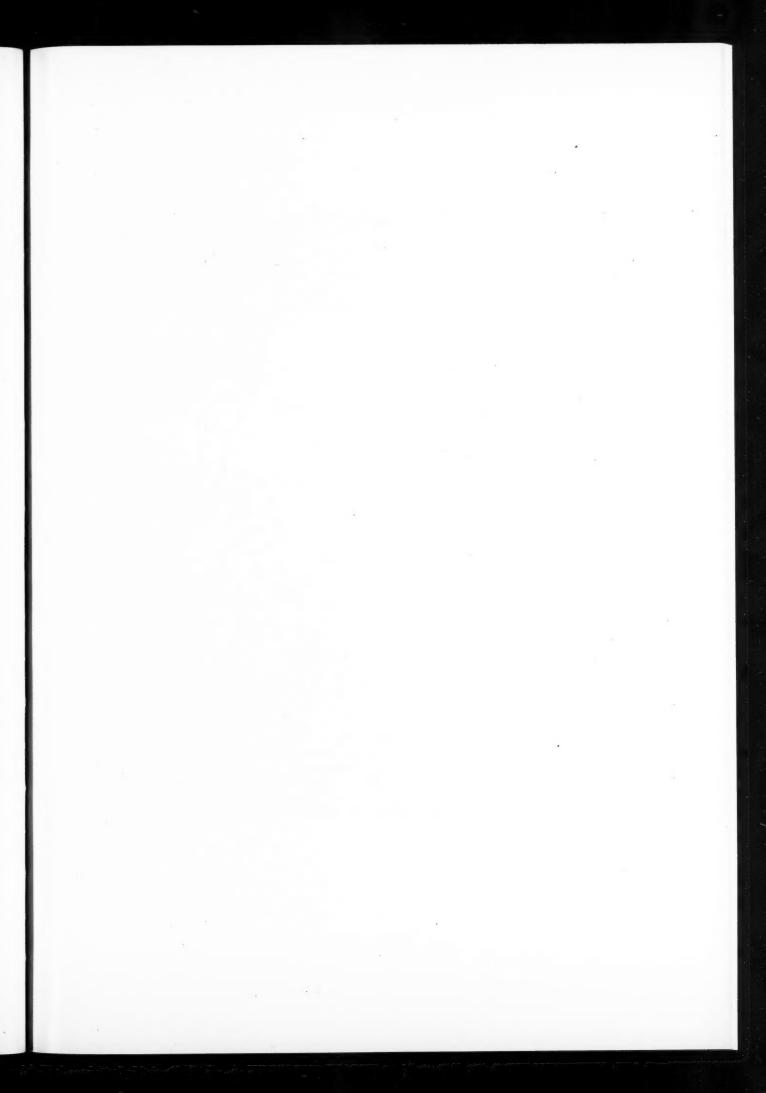
News forms—whether of plates, slugs or type—are best cleaned with lye, as this liquid is cheap, highly efficient and does no damage to the materials composing the form, providing wood-base cuts and zinc and copper half-tones are properly cared for after the form is washed. All wood-base cuts must be removed and allowed to dry out as soon as the form is unlocked, and zinc and copper half-tone plates should have their printing-surfaces coated with lubricating oil to prevent corrosion from the effect of the lye. Forms containing wood furniture or wood type should never be washed with lye, as this liquid has a most disastrous effect on such material.

Hot lye water is especially useful in cleaning type-forms returned from the electrotyping foundries, as no other detergent will so thoroughly remove the graphite with which such forms are coated and restore the material to its original condition. To properly cleanse such forms they should be tied up on a brass galley and thoroughly washed and rinsed. After receiving such a wash, the type will be about as clean as it is possible to make it.

Lye water is sometimes used for removing ink which has dried hard upon the metal inking devices of presses, and for such purposes it may be made as strong as desired. After the hard ink has been soaked for a time in the lye water it should be wiped off, and it is a good plan to go over the metal with a clean, dry cloth after the ink is removed in order to prevent the moisture causing rust on the metal. Under no circumstances should lye water be used to remove ink from a composition roller, as it is almost sure to blister the surface and cause the face of the roller to become pitted.

Where copying-ink is used, soapy water is necessary to remove the ink from both rollers and the metal parts. Some pressmen sheet off all the ink that can be removed from the rollers, wash the plate and metal vibrators or riders, then run on a quantity of soft, black ink. When this is done the press may again be washed with kerosene. If the work that follows is not of a high grade, the rollers need not be washed again. This method does not harm the rollers. If the rollers are quite hard the first method may be used. Care must be taken to wipe all moisture from both rollers and metal parts after the ink has been removed satisfactorily. The type-form should be tied up, washed and rinsed on a galley.

For accumulations of hardened ink on brass rules, nothing seems more efficacious than wood alcohol. This should be used freely and applied with a soft cloth. As it is a deadly poison, the hands should be carefully washed as soon as the work is completed. The alcohol should be purchased in small quantities as needed and always kept in a place separate from lunch-boxes or food supplies. Occasionally hardened ink is found upon the surface of cuts or half-tones, and some workmen are accustomed to remove this by covering with alcohol and setting fire to the liquid, but the practice is hardly to be recommended, and satisfactory results are seldom obtained. Another method for removing dried ink from brass rule, halftone and zinc plates is to coat the surface with a solution of equal parts of crude carbolic acid and turpentine. This liquid will do no harm to the plates or to the composition rollers if it is used for removing dried ink.





Chiaroscuro — By Bartolomeo Coriolano. From the Painting, "Salome with the Head of John the Baptist," by Guido Reni.

CHIAROSCURO SHOULD BE REVIVED

By S. H. HORGAN

HE world of art is never at rest. fortunately. It is ever seeking new ideas, or revivals of old ones. Frequently it wanders outside the bounds of decency, and only recently it went back to the art of the savage and thought to fool the public by hiding its origin under the title "Modern." This restlessness among artists is the great stimulus to invention and is why pictures are so much sought after, because they satisfy the craving in all of us for novelty. At the present time there is much unrest as to the methods of engraving; the half-tone process has become so monotonous that there are several movements to revive wood-engraving or at least pen-and-ink drawing.

There is an almost forgotten method of engraving which might profitably be revived at this time, and that is chiaroscuro. Chiaroscuro is an Italian word (pronounced kiaroscuro), and means light and shade. It is so called because it requires at least two blocks; one prints a tint with the high lights cut out and the other block prints the shades. Its origin dates back to about 1500, but it was in 1516 that Ugo da Carpi, of Venice, improved it.

The earliest chiaroscuros were made by drawing on wood with a pen in outlines and the usual cross-hatchings, and then engraving the block. An offset was undoubtedly made from this wood-engraving on another wood block, which was then washed over with a tint in color and the highest lights drawn on the tint in white lines. These highest lights were cut out in the tint-block and impressions made from both blocks. Ugo da Carpi left out the line-engraving and engraved blocks for three printings. One block gave the shadows in a flat tint; from another block the middle tones were printed in flat tints of a lighter shade, and in a third block the still lighter tones in flat tints of the lightest color with the highest lights cut out so the white tint of the paper was shown. Chiaroscuro prints by the engravers of that period are worth considerable to-day. But then, chiaroscuro was born and nurtured in that wonderful sixteenth century, when the giants in art lived. That it had their encouragement and approval is quite sufficient endorsement for it in any age. When the Reformation chilled art aspirations, woodengraving suffered most and of course chiaroscuro went out entirely. In the succeeding centuries several efforts to revive chiaroscuro were made, but without success until our own day, when A. Allen Lewis and Rudolph Ruzicka have used it for book-plates.

The present is a most favorable time to revive chiaroscuro. The blocks can be so easily produced by line photoengraving, and the two-color presses are at hand to print them. Its applications are many. It can be used for covers, book-plates, posters, advertisements; in fact, illustrations of almost any description, in the hands of artists who study its possibilities. The masters of the art were particular about the colors used. These they limited to grays of a blue cast, green, sepia and browns, dark brick-red and yellow, and it would be well for our artists to follow at first the old prints that survive and which can be found in any good collection of prints.

One of the masters of chiaroscuro engraving was Bartolomeo Coriolano, of Bologna, whose chiaroscuro of "Salome with Head of John the Baptist," from the painting by Guido Reni, is reproduced here (see special insert facing this page). As Coriolano used three blocks in this print, it was necessary to use a half-tone plate for the tint and use a filter to get the black plate, so that the effect of the reproduction is not that of a genuine chiaroscuro, in which the tint plate should be solid, with only the extreme high lights engraved out.

To encourage the revival of chiaroscuro, THE INLAND PRINTER will be pleased to furnish any further information regarding it, to criticize any prints made in this way, and may at a later date reproduce some examples of chiaroscuro made by its readers.

AN EDITOR PIONEER

By L. G. HOOD

when I told him of it, for it was seldom that I got such a chance. We talked the whole question over when I went to his office to ask for one of the most promising men in a middle western school of journalism to run a cooperative newspaper in a small town in the northern part of the corn belt. The dean said it would not work: I told him in an hour and a half how another of his students who had left the school four years before had made it work and was on the way to setting a new pace in rural journalism. When I left, the dean had assigned me one of his students and found a new idea to put into his lectures on the rural press. Here is the story as I told it to him:

There were seven cooperative enterprises in Northfield, a town of twenty-five hundred inhabitants. There was an elevator, a creamery, a live-stock shipping association and a farmers' buying club doing much of the business for the farmers, and there was an auction-sale association, a better farm-horse association and a coöperative seed farm which were being managed profitably and satisfactorily. When Charley Roster left the school of journalism, he heard that an assistant was wanted on the Review at Northfield. Roster was a bright chap, about twenty-seven years old, and he knew the country game. He had been in country printing-shops for five years before he quit to spend two years in the school of journalism, because advancement was not coming as fast as he wanted it to.

When he got to Northfield there was one of the best newspaper fights in progress that was ever carried on in the country. The First National Bank and the Northfield State Bank were fighting to control the election, to manage the school board and to do the business for the town. The First National Bank owned the commercial club, and its rival had control of the school board. No news that did not suit the one bank and the commercial club got into

OR once the dean was wrong. I laughed the Review, and none that failed to meet the when I told him of it, for it was seldom that I got such a chance. We got into the News.

The fight was at the hottest when Roster arrived in town and asked the head of the wrong bank about the Review. Roster made a good impression. When the bank president realized that, he ordered him not to take any work on that paper. He told him some things about the Review that were not in Ayers' directory. He went to see the editor of the Review and learned some things about the News. He went to the hotel to dinner that day and sat beside the manager of the cooperative elevator. In a few minutes they were acquainted, for Roster was not averse to talking to a stranger, and the stranger in this case seemed to have no different opinions. Business at the elevator was good. More than a thousand farmers patronized it, and there was seldom a complaint about the service or the prices. Within half an hour Roster had been introduced to the manager of the live-stock shipping association, and before he had finished he had talked with the manager of the cooperative creamery. He figured that there were just thirty-four hundred men reaping the benefits of cooperation in the community. Allowing for the same men in several associations, he counted that there were at least fifteen hundred men who knew the value of working together.

Coöperative firms were doing practically nothing to increase business. Roster was not able to find an advertisement of their business or of the things farmers wanted to buy or sell in the last three issues of either the News or the Review that he picked up. Neither paper backed the coöperative associations, except for what could be gained from them, and the associations soon learned that.

Roster started out to organize a new paper on a new plan. He formed a cooperative association next day and started out to sell one thousand shares of stock in the *Northfield Courier* at ten dollars each. In two weeks he

had sold it, had called a meeting of the stockholders and had been elected secretary and treasurer of the company and hired to manage the Courier. He was given a salary of thirtyfive dollars a week and half the profits shown at the end of the year. Subscription blanks were passed around at the meeting and two thousand of them filled out. Every stockholder took one subscription himself and guaranteed to get another within a week. Forty farmers agreed to take on trial from five to twenty inches of advertising, of herds, seeds and surplus farm products. Nine hundred and sixty others watched the outcome and learned that the cheapest way to dispose of their products was through their own newspaper. It became common for the farmers to decide what they would buy or sell, look at the advertisements in the Courier and telephone for customers or purchasers. Roster opened a room in his building where those selling goods by telephone could leave them for the buyers to call for. There was scarcely a sale of surplus seeds, live stock, crop products or supplies that was not advertised in Roster's paper. Those farmers learned the advertising game quicker than any merchant I have ever seen with a heavy stock on hand and a pressing need of money.

The managers of the paper were a board of nine directors and twenty advisers. advisers were chosen from the different geographic sections of the county and gave suggestions to the directors. The directors audited the accounts and guarded the business of the paper. Roster, the editor and manager, however, was left a free hand. There was only one thing required: that was that he did not "knock" either bank, the commercial club or the school board. The merchants who favored the old papers began to freeze him out, and the farmers who owned the new paper began to freeze the merchants out. A stockholder learned the remedy when he went to town to buy an automobile and asked the dealer why he did not advertise. The dealer said he was advertising in two papers, but he decided to advertise in another when the farmer started away to buy his car elsewhere. The fight against the paper by the merchants lasted just one week longer.

Roster could not have asked for greater success than he had the next two years. He had a thousand loyal partners, and he built up the best support in a farm community that any editor ever knew. He won over both banks when he answered their insults with a better paper, a stronger following and less business for them. He backed the school board and he helped the commercial club when it went to meet the farmers. He showed it that the cheapest way to get the farmers' trade was for the merchants to advertise in his paper, and they took his advice. Both other papers suspended publication at the beginning of the third year, and Roster bought their plants to get them out of the way and to increase his own.

It was in 1916 that the Farmers' Progressive League became strong at Northfield and five hundred of the stockholders in the Courier decided to vote with them at the coming election. Roster saw a life of two, or maybe four, years for the league and gave it no encouragement. The directors wanted the paper left as it was. The advisers insisted that it be changed. The directors were forced to call a meeting and the stockholders voted them out and voted to get a successor to Roster. The directors refused to get out, and Roster showed them where, by the constitution which he had written for them and which they had voted on without reading, he was employed for five years unless given six months' notice, and that the directors must be given three months' time in case of impeachment. Then directors and editor went on running the paper while two hundred more stockholders joined the Progressive League.

The campaign grew warm, but Roster stayed entirely out of it. He lost most of his business, but he put every cent of his own into the paper to keep it running. Twelve hundred subscribers refused to receive their paper, and Roster had them sent back to him from the postoffice by the wagon-load. He lived in a house that was owned by one of the most irate of the party leaders and was ordered out at the end of the month. He did not have enough money left to buy or rent another, so he moved into a room of the printing-shop. His wife could not stand the odor of inks and papers, and they put

up a tent in the rear of the office. They lived in that tent all summer, and when election was over in the fall were still living in it and Roster was putting out a paper as good, as bright and as newsy as ever.

When the fight was hottest, Roster offered to buy all the stock that the owners wanted to sell and to hold it a year for them, to be sold back if they wanted it. He put every cent he could raise in this stock and he borrowed and begged for more. Seven hundred shares of stock were sent in and seven hundred stockholders immediately bought twenty dollars' worth of stock in a new paper, the News, that was started to support the Progressive League as the old Review had supported the bank and the commercial club and the News had supported the bank and the school board three years ago. One hundred other stockholders left and more and more papers were sent back. Roster gave away most of those which were sent back and he added just nine hundred names to his subscription list. Those who opposed the Progressive League tried to buy the stock, but he continued to hold the seven hundred shares that had been turned back to him and that he had determined to keep for a year.

Well, the fight became so bitter on the part of the Progressive League men that it disgusted every one else, and at the time the votes were counted on the sixth of November, the league was snowed under so deep that there was not much chance of its coming to life again. I asked Roster that morning what he meant to do. He said he thought he would just wait. I tried to get him to move into a house, but he said he could get along very well. He still refused to sell his stock to those who wanted it, though it was becoming harder and harder to hold it.

It was a week after election that Roster came into my office looking as though he had given up the fight. I offered him a cigar and a drink. "Business first," he said, as he waved them both aside, "and I need to be clear to-day. I guess I've got to sell; I can't hold on any longer. I have to pay the six men working for me at the end of the week and I have a big paper bill due. The banks will not let me have any more money unless I sell stock to them, and

I guess I will have to move indoors. It's too cold for Mildred."

I knew what it meant for Roster to sell. It meant that he was against the Progressive League and that he had not come out against it until after it was defeated in the election. It meant that he would have a boss as stringent as the Progressive League would have been, and that he would be obliged to do as much against them as they would have required that he do for them. It meant the end of independent newspapers for Northfield, and I knew there was some cause for Roster's giving up. I offered to help him borrow another thousand dollars to tide him over a week while we thought it over, but I was in for seven thousand for stock and running expenses and all my worldly goods would not have sold for five thousand. The banks knew the fight anyway, and either was willing to take advantage of the situation to get control of the paper. Roster said he would sell, and that he would not live in that tent any longer.

I went to see Mildred that afternoon. She was as cheerful as Roster had been despondent. She still wanted to live in the tent and to keep up the fight.

When I got home that night my wife had just returned from a visit with Mildred. "I wish you would get a house somewhere for them," she said.

"But Mildred seemed to enjoy living in the tent," I told her, "and wanted to live there all winter."

"But you will have to get them some place, and that before cold weather, too."

"Well, what the devil—" I asked, and then I saw that look in her face which means that a woman knows more about some things than a man, and is disgusted when a man can not understand her.

Mildred protested next day when my wife told her that she would have a house soon. "I want the baby born in the tent," she said. "My father was a pioneer in Iowa and I was born in a tent there while he was building a house, and Roster was born in a dugout when his father was a pioneer in Oklahoma. He has been pioneering here, and I am sure if he can hang on a while longer there will be dozens of

papers of the kind that he has here. I would not consider asking for anything to hinder him just now when times are so hard. Anyway, it would be nice to have our baby the child of pioneers, too."

The next day I wrote seven hundred letters—every one the same. Two days later seven hundred men called at my office and left from ten to thirty dollars each and took from one to three shares of stock in the reorganized Northfield Courier. Several of them went by the printing-shop to see Roster and tell him to get some advertising ready for them, for there had not been much done in business since the Progressive League came along. Two days later there was a meeting of one thousand stockholders, and the same afternoon there was a reinstatement of the board of directors and the selection of a new board of advisers.

I was never much at making speeches, but I knew that Roster could not make one now. So I told that thousand what Roster knew before the political movement started up. He knew that it could not last, although he was not certain that its own friends would kill it so soon as they did. He also knew that the man who went into politics with his newspaper had to give up the newspaper in the end. He was trying out an idea that the dean impressed on him before he left school, that clean, honest news will win if you have the courage to stay with it. He knew you were wrong all the time,

I told them, and that if he gave in now there would be nothing to hold out for within five years. And, I said, he has been putting out just as good a paper as he ever did and has not aired his side of the dispute in a single issue. Three hundred stockholders who had read the paper agreed with me, and seven hundred others said they would try to trade for old copies just to see what fools they had been.

And that tent affair is ended. I told just thirty-five of the seven hundred the story two days before when they were in my office. It seems that some of these told nineteen others and some told twenty, for every man there knew why Roster had inclined to give up at the end. And the fourteen thousand dollars that had been invested in the News, the Progressive League paper, was withdrawn. Seven thousand was used to increase the plant of the Courier and the other seven thousand to build a house to be furnished for the editor. The house will be finished next spring. The break was hard enough to make the stockholders agree to withhold any dispute against Roster at least a year before questioning him. He had shown his mettle and it had proved good.

"Now I know," I told the dean, "that the plan has worked successfully, and if you have another student of the material that Roster is made of it will work again."

That was half a year ago. It is giving promise in half a dozen other places now.

THAT WHICH LIVES

HAT in man which does not perish is his personal influence. Since we are creatures of environment and heredity, if you wisely shape the environment of those about you and transmit that which is good to your—and their—posterity, you will live. And the waves of time shall dash impotently against your life, next year and next century. You will be living ten generations hence in ten thousand or ten times ten thousand descendants of yourself and of those whose lives your life beneficently influenced. And you can not buy life with gold nor with great works that pay dividends in dollars, but with service and self, coined into deeds of unselfishness.

EDWIN LEFEVRE

EMBOSSING—ITS MANY POSSIBILITIES FOR THE PRINTER

By WALTER J. ELLIS

N the April issue of this journal an idea was given of the many possibilities of embossing for commercial purposes. Following this line we will endeavor now to give an insight into the different methods that are in vogue to produce what some have described as the de luxe of the printer's art.

From the engraved brass die, with all the skill and art of a lifetime put into its production, to the imitating of embossed effects by the use of chemicals, is a big jump, which we will endeavor to bridge over step by step, enabling the reader to determine which he shall adopt when attempting this least known of all printing embellishments.

All the various dies, with but one or two exceptions, resemble each other, inasmuch as they are all female dies, or, in other words, the patterns are hollowed out, which require a male die, counter-die or "force" to push the stock into the female die, commonly known as the "die." The dies and the counters are made of various materials, which we will describe. At the same time we will comment on their adaptability for certain classes of work.

The steel die was once almost exclusively used for embossing, because of the ease with which the metal could be hardened after the engraver had finished his task. It is now chiefly used for the die-sinking or die-stamping of fine letter-heads and other stationery, which can not be done on the ordinary printing-press. This process is often confused with our present subject, embossing.

The brass die is most often used for the best class of work, its drawback being the high cost, which often makes it prohibitive for short runs or medium-class commercial work. Many are the beautiful effects obtained by the engravers who have devoted their life to the art. Some of the modeling and cameo effects thus produced deserve a place in any art gallery. The brass die is also generally selected by showcard makers, who give the most startling effects

in their line of work, which is also usually enhanced by embossing. But, as this is a special trade in itself, the printer need not be troubled further with the "how and why" of embossing a 12 by 18 inch ten-ply or eighteen-ply board.

Owing to its moderate cost, the zinc acidetched die, which is merely a photographic reproduction in reverse (or white-letter cut) is generally selected for embossing commercial printing. Much handwork is required on each plate to finish it to proper depth and to make it smooth in the recesses; that is, if a good piece of work is wanted. The zinc die will last well for medium-length runs, if proper care is taken in the make-ready.

There are two known processes in which the complete die and counter-die are supplied the pressman, both of which do away with the make-ready, as it were. There are also other processes which give a raised effect to the printed matter. These processes and their uses will be dealt with and described, as far as possible, in our next and last article.

Now, in all cases where the die is supplied by the engraver, it is the printer's part to make the counter-die, and many compounds are on the market to form that die. Even these do not complete the list of male-die mixtures, for every pressman who does any amount of embossing seems to have his own special concoction which he swears by—and at, sometimes.

Before proceeding to the make-ready of the embossing die, select a suitable compound to form the force, or male die. Every printer has, no doubt, received samples of compounds from supply houses, and has found many recipes in text-books and trade journals, among which may be mentioned pipe clay and liquid glue, gutta-percha sheeting, ready-mixed compounds in cans, embossing wax, embossing boards, etc. If the pressman has tried and found any one of them satisfactory, he should continue using it, for "practice makes perfect." But if not, we suggest the use of some of

the prepared embossing boards for the first attempt. The method for using these boards is as follows:

Take a piece of the board and cut it so it will cover the design (not the block) on the female die at least one-fourth of an inch all around. With a sponge or wet cloth, wet both sides of the board (not too wet) and let it stand two or three minutes so that it will absorb the moisture and be pliable and soft when handled. Then place on the tympan at the place designated by the pressure from the female die; take a piece of French folio or tissue and saturate with machine-oil; place on top of the board, between the board and the female die. and take a few impressions. Free the oiled paper from the board with the hand. Repeat this a couple of times, when it will be found that the oiled paper does not stick to the board. Then try an impression on medium-weight writing-paper, and if the board has not sufficiently filled up the female die, add another piece of board and treat as before; but, before doing so, touch up with paste and print-paper the parts that are low or that require extra pressure. Two boards will be found to give best results. Very fine lines and small type will be found to need the most pressure in making the die. The quickest way to harden the male die is to let the press run, taking impressions on soft news-paper, which will squeeze the moisture out of the die and cause it to be absorbed by the news-paper. When the second board has conformed to the female die, take a knife and cut the board away about one-fourth of an inch from the edge of the design or lettering, beveling outward, or trim close.

If, however, the pressman decides to try a "compound," the procedure, in nearly all cases, is as follows: After having the die mounted and securely locked in the chase, it must be fixed so as not to have a particle of movement in the press while being run. If the chase is loose in the press, place it at one side and secure it firmly by a wooden wedge, tapped in. Get an even impression in the center of the press, with only one card glued on the platen, take an impression on a medium-weight piece of paper and build up even as with an ordinary typeform. If there are large spaces to fill in the

die, build them up on the platen with cardboard or stout paper, carefully cut to fit, as needed. Then, and not until then, take the composition selected and spread evenly over all the part where the die will strike. Take an impression slowly, with the die covered by a piece of tissue-paper. If any detail is lacking, add more of the compound and repeat the process. Leave the press on the impression until the compound is dry and hard. Pare away the portion not needed at the edges, and if any part is too deeply embossed, so as to crack the stock, rub it down carefully with fine sandpaper.

Some pressmen have found shellac (ordinary commercial flakes), laid on the platen and heated by the aid of a plumber's torch, to be the best for sharp and hard effects where used with the hot-embossing press.

Here we might mention that the oft-soughtfor effect, which some consider the acme of embossing, and which is described as "changing the texture of the stock," giving it an ironed appearance, can be obtained only by the "hot" process. For the benefit of those who are not familiar with the hot process, we will explain that the die is heated while in the press during its use by gas, steam, or, as is now generally the case, electricity. A base is used on which to mount the dies, and this is heated by a series of wires passing through the metal, giving it a uniform heat from the electric-light socket.

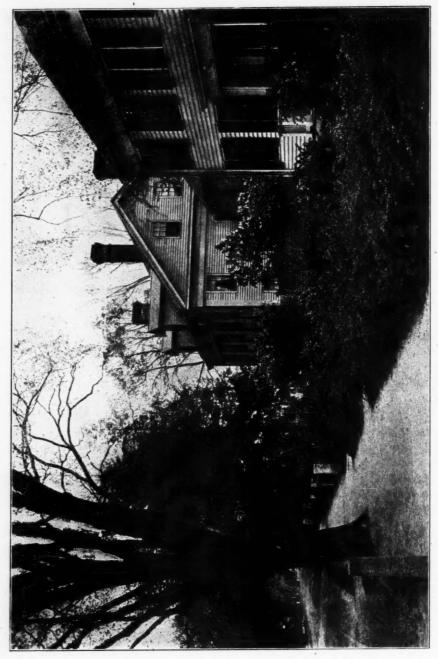
If type-lines are to be embossed after being printed, the type should be electrotyped and the die made from an impression of same. Electrotype and die are then sure to be identical and thus insure perfect register. We refer the reader to our previous article on blindembossing.

A few points the beginner will do well to remember:

Select your stock for embossing carefully.— All stock will not stand deep embossing. Test it before buying. If it cracks when it is folded, pass it up.

Get your die engraved the right depth.—Embossing had better be shallow and sharp, rather than deep and crack the stock.

Be sure of your register.—See that all forms and gages are immovable before running, and don't expect full speed and best results.



Specimen of Half-tone Printing on Uncoated Paper.

Printed from a "Ruffstok" Half-tone Plate Made by Gatchel & Manning, Incorporated, Designers and Photoengravers, Philadelphia, Pennsylvania.



NEVER before has there been a greater demand for calm, deliberate action on the part of the business men of the country than at present. We are facing critical times, and the general tendency in any great crisis is toward emotionalism, in many instances amounting almost to hysteria. It is true that business will be disorganized to some extent, to a very large extent, perhaps, in the days to come, but sitting down and bemoaning the fact will not help matters a particle — it will merely make them far worse. We must accept conditions as they are, and each one must "do his bit." The slogan adopted by our brethren across the seas at the start of the present conflict - "business as usual"— has enabled many of them to pull through thus far. Let us adopt the same slogan, and while business may not be exactly the same as usual, let us endeavor to make it as nearly so as possible.

IT is encouraging to note the optimistic attitude taken by many of the heads of large business institutions. John J. Mitchell, president of the Illinois Trust and Savings Bank, Chicago, upon his return from a three months' trip to California, made the following statement: "On the whole, in my judgment, the general situation is not so blue as many conditions might indicate. The financial status, I believe, is sound for any eventuality. Of course, no man can foretell the future, but I see nothing to arouse great fears. . . . In war time we must live from day to day, but I don't see anything on the surface to indicate any untoward disturbance in the state of business affairs." In his address of welcome before the spring meeting of the National Retail Dry Goods Association, John G. Shedd, president of Marshall Field & Company, after warning against false economy and stating that the misunderstanding by the public of the word economy would mean stagnation and defeat of the aims for which the Government is striving, said: "From my point of view, I see a general condition of expansion and optimism unless Congress should enact such tariff and tax legislation as will throttle business. . . . The large government loan, with which we shall be glad to cooperate, can not help but give a strong impetus to

business. The expenditure of this vast sum alone will keep labor busily employed, and the demand for our foodstuffs throughout the world can not help but create a condition which will expand merchandising."

That other nations are looking to this country for printing machinery and supplies is evidenced by the fact that during the first two weeks of May THE INLAND PRINTER received personal calls from representatives from five foreign countries, widely separated, each seeking information and studying conditions in American printing-plants. The first of these visitors was S. Tajima, director of The Japan Paper Industry Company, Tokyo. From Melbourne, Australia, came Walter E. Goss, representing the firm of Fitchett Brothers Propty., Limited. From Chengtu, Western China, about two hundred miles from Thibet, came R. Murray Davis, who is on a furlough, and is at the same time commissioned to purchase additional equipment for the Canadian Free Methodist Mission Press. Another visitor was Alex. Engblom, who has been in this country for a few years and is returning to Sweden to take a position as superintendent and efficiency engineer with the Sveriges Litografiska Tryckerier, of Stockholm. Indicative of the enterprise of some of the smaller European nations, even in the midst of devastation and suffering, the fourth visitor was a native of Serbia, Steve Georgevitch, who has seen actual service in the present conflict. Mr. Georgevitch was wounded, and upon his recovery was granted permission by the Serbian Government to travel through Great Britain and America to study the latest methods and machinery for the purpose of reëstablishing the government printing-plant as well as other plants after the war. An interesting statement made by Mr. Georgevitch was to the effect that his Government recognizes the fact that printing is one of the chief factors in the work of reconstruction. It is evident that manufacturers would do well to lay plans ahead in order to meet the demands that will be made upon them as soon as peace is restored.

To The Inland Printer has fallen the privilege of being the first journal going through the Chicago postoffice to seek permission for sending copies to a prisoner of war in one of the enemy countries. Naturally we are proud of this distinction, and also of the fact, as all printers should be, that the printing industry was the first to be thus recognized. It is a significant fact that a printer should turn to his favorite trade journal to keep posted on matters pertaining to his calling, even while confined in an enemy country and suffering the hardships which generally are attendant upon confinement in a prison camp.

During the early part of May a letter was received from the Lamson Paragon Supply Company, Limited, of London, England, reading as follows:

In addition to the copies of THE INLAND PRINTER sent to our factory at Canning Town, London E. 16, we require a further copy sent each month, commencing with the April issue, to Mr. Ernest G. Nixon, Baracke 2, Box 12, Ruhlehen, Germany, until further instructed. In the event of our Mr. Nixon obtaining his release, we shall write you further regarding delivery. We in Great Britain are allowed to send trade publications to prisoners of war, provided that matters in connection with the war are not mentioned. The publisher of a periodical is the only authorized person to send a periodical. We mention these facts, as they may be of interest to you.

As the postal authorities had passed the ruling that no mail would be accepted for delivery to the countries with which the United States is now at war, it was necessary to seek a ruling in this instance, and as no similar request had been made to the local officials a special ruling had to be secured from Washington. The information received was that the former ruling did not apply to prisoners of war. Therefore, The Inland Printer will go regularly to Mr. Nixon until his release.

Co-Operation.

Much has been written about the coöperation of the printer with his fellow printers, and many columns have been filled with dissertations on the ethics of the trade, but we think that there is one more very important item that has not received the amount of attention that it deserves — that is, the coöperation of the printer with his customer for the mutual benefit of both. This was forcibly called to our attention on reading a short chapter in *Warde's Words*, the house-organ of Davis & Warde, of Pittsburgh, Pennsylvania. They are so good that we give them in full:

"We would sooner work with you than for you. When we get your order we like to feel that we are employees and not outsiders.

"Giving us a job enlists our loyalty as well as our craftsmanship. When we are through with the individual commission, we want to get a 'character' as well as a check in exchange for our efforts.

"If you never bought printing on this basis, don't worry. We are still here, though we are not still. Every year we do a little more business than the last, and just now it would be wise to hire us before we set out the 'Standing Room Only' sign. Say when!"

There is one thought in this that we want our readers to think over, and that is that "we want to get a character as well as a check in exchange for our efforts." If more printing were done on that basis there would be less complaint about the keenness of the competition.

Truth in Reporting.

Advertising men, through their national organization, have been advocating "truth in advertising," and have adopted that as their slogan. While it must be acknowledged that this ideal has not as yet attained to universal practice, it must also be acknowledged that it has gained great headway, and wise advertisers are realizing that they can not build for permanency by using false or misleading statements in their advertisements.

"Truth in reporting" is another slogan which, while we have not learned of its being adopted as such, is coming to the forefront among newspaper publishers. Misstatements or distortion of facts in order to give "color" to items of news is a practice that is fast losing its hold, and as advertisers realize the necessity of truth in advertising, so newspaper publishers are realizing the need of keeping their news columns free from any statements that may be misleading.

Some of the larger and more progressive papers have followed the plan of recording errors made by their reporters, and the man who persists in making errors or misstatements is called to account. A new departure in this line of effort has been announced by *The Chicago Tribune*, and it is worthy of adoption by others. This paper has instituted a new department, bearing the title "Beg Your Pardon," the purpose of which is to correct any mistakes appearing in its columns.

Accidents will happen, so also will mistakes find their way into reading-matter, no matter how carefully they are guarded against. Reporters are, after all, only human, and when it is necessary to work under the constant heavy pressure incident to getting out the editions of a newspaper, especially a daily, it is extremely difficult to prevent them. To give the readers of the paper the opportunity to call attention to these errors, and to place the corrections where they will be most likely to be read, is a departure that is worthy of commendation and one that will tend toward improvement in newspaper-making.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ROMAN VERSUS GOTHIC.

To the Editor: BALTIMORE, MARYLAND.

Apropos of the article on "The Battle of the Types in Germany," in your April issue, I send the following: The battle of the types in Germany is partly political. The military autocracy favors the Gothic and frowns on the Roman, because the Roman type is the type of democracy and is the letter used by the people of the leading constitutional governments - England, France, Italy and the United States. The Roman is the type of progress, and of late years has been increasingly used in Germany. It first made its way in the printing of German scientific books, a most excellent evidence of its superiority. Its inroads became so great that the Imperial authorities began a campaign against it. They put forth the idea that no one could be a true German unless he used the German script in writing and the Gothic in printing. It was claimed that the use of the Gothic (Franktur, they call it) was a matter of patriotic duty, and the typefounders were appealed to to advance the sale by improving their designs and specimens. Some of them tried it. Much controversy was kept going in print, and statistics were even claimed to have been kept to establish which of the two letters were most legible, as if that were a debatable question.

As a result of a conversation on this subject with one of our leading scholars in 1913, I made it a point to observe what the Germans were doing in this respect while making a visit there in 1914, and particularly at the Graphic Arts Exhibition at Leipsic. Surely the "acid test" of this matter is to be found in the commercial use of the letters. Business men do not spend their money and keep on spending it for the less desirable thing.

Ninety-five per cent or more of the signs on stores and business structures are in the Roman characters. A sign in Gothic is so rare as to be conspicuous. Why?

A great number of the advertisements in many of the daily papers are set in Roman, body as well as display. In some of the leading journals the stock and market quotations and part of the text columns are composed in Roman. Why?

The Roman form of letter is not only much more legible, but is better adapted to variety of styles of face. It thus lends itself to contrast and effect in display impossible to obtain in the Gothic. The German typefounders, in response to an undoubted demand, have produced great numbers of beautiful fonts in Roman (Antique, they term it), as their specimen books show. All the leading founders had their latest specimen books and sheets at their exhibits at Leipsic; an examination of them revealed the preëminence of the Roman for job or display fonts.

The argument that some newspapers in England and

America have their headings in Gothic begs the question, for no one *reads* the name of a newspaper; it is merely observed.

NATHAN BILLSTEIN.

"THE VALUE OF TRAVEL FOR THE PRINTER."

To the Editor: VICTORIA, BRITISH COLUMBIA.

The letter of your correspondent, Charles M. Hecker, in the February issue on "Value of Travel to the Printer," has my enthusiastic endorsement. The concluding paragraph particularly appeals to me. I also believe travel makes better printers, and I also believe that were some method adopted of trading situations in existence many a man would be enabled to ward off illness and improve in health, whereas at present, "circumstances" (in the shape of family cares or otherwise) often render it impossible to make a permanent break.

Take the case of a man ordered a couple of months' change of climate. Maybe he's the lucky possessor of a wife and seven kiddies, and landed a regular situation three months ago after a spell of "subbing." There's been small chance of "salting down" any of his earnings of late, and he can hardly hope the family will quit eating and wearing shoe-leather while he takes a vacation. But the minute he goes elsewhere to work at his trade, "bang" goes his job. Whereas, could a "trade" be arranged, probably the other fellow would benefit equally and they would both eventually return to their respective jobs more valuable to themselves and their employers.

The possibilities for good in some arrangement of this nature are unlimited, but as I unfortunately missed reading Mr. Hecker's original contribution on this subject, I may possibly be repeating his views, so will content myself with thus going on record as a "booster" for promoting travel.

Seems to me an organization like the I. T. U., which can administer such a vexed question as the priority law without bloodshed, ought to be capable of evolving a plan to facilitate travel.

JAS. L. NEATE.

THE PRIVATE PRINTING-PLANT.

To the Editor: LOUISVILLE, KENTUCKY.

I read with considerable interest the article by H. E. Grube in the April number, and agree with him that there is both convenience and profit in a private printing-plant, provided the same conditions prevail that would insure success in a competitive plant, namely: Sufficient volume of business, proper equipment and efficient management. But Mr. Grube failed to mention one item which pays the private plant a profit before the work is begun — that of securing the business. Private plants require no solicitors, no advertising matter, and no high-priced dummies

or layouts are made for the hundreds of jobs they will never get. The Louisville Ben Franklin Club figures from 25 cents to \$2 as only a fair charge for delivering a finished job. Delivering a private-plant job consists of the wrapping-boy pushing the truck over into the stockroom, taking the stockkeeper's receipt and turning in the jobticket. The drayage expense is entirely eliminated.

NOUS SACRIFIERONS NOTRE
VIE, NOTRE FORTUNE, TOUT CE
QUE NOUS POSSÉDONS A UN
TEL DEVOIR, AVEC LA FIERTÉ
DE SAVOIR QU'ENFIN LE JOUR
EST ARRIVÉ OU L'AMÉRIQUE
PEUT DONNER SON SANG POUR
LES MÊMES PRINCIPES D'OU
ELLE EST NÉE, AINSI QUE POUR
LE BONHEUR ET LA PAIX DONT
ELLE A PU JOUIR.

1 Avril 1917.

WILSON.

One of a Series of French Post-Cards Commemorating the Entrance of the United States Into the War.

Again, after the delivery of the work by a competitive shop there is still the collection of the account, which must necessarily be an expense, and sometimes after waiting for sixty days it develops that the account can not be collected at all, thus entailing a loss, not only of the profit, but the original investment in stock and labor. I believe the cost of securing the work, delivering the finished job and collecting the bill will alone turn the balance in favor of the private plant, other things being equal.

Private-plant work furnishes wonderful opportunities for "phat," both in composition and presswork, where the stock is standardized and live forms are filed systematically, but I believe the greatest item of all is what we call "service," the ability of the private plant to get what is wanted and get it when wanted. This is especially true where a large corporation carries a mailing-list which is covered by printed-matter containing corrected price-lists. Have you ever heard this expression, "Price too high—no sale; price too low—no profit?"

My twelve years of private-plant work lead me to

believe it is not so much the profit on the printing itself that the large corporation is after as the profit obtained by reason of "service" which the private plant furnishes. L. T. HALL.

AN APPEAL TO THE PRINTERS OF AMERICA.

To the Editor:

PARIS, FRANCE, April 8, 1917.

I wish to salute and thank, by the voice of your great review, all the professionals of the printing arts, for the entrance of your great democracy into the struggle that valiant republicans here are carrying on for humanity, and which action on your part has filled all civilized beings in Europe with joy.

The stubbornly fought defense of our heroes has given your noble country the time to understand on which side were to be found the defenders of outraged right, and I now wish to solicit your fraternal aid in the relief of all our wounded and prisoners by the printers of America. For this reason it will be necessary to make an appeal to your numerous readers, so that assistance may come as soon as possible, for the needs of these poor men are very urgent.

Allow me to believe that my voice may be heard by you and many of your subscribers, in this good cause.

Fraternally yours,

RENE BILLOUX,
Manager of "Bulletin Officiel."

NOTE.— With the above letter was enclosed a circular letter, reading, in part, as follows:

Several months ago our publication opened a subscription among the French and foreign professionals of the book trade—printers, bookbinders, booksellers, designers, etc.— with the object of sending food and clothing to the workmen of France and its allies, belonging to our professions, now prisoners in Germany and Austria or deprived of all resources on the front.

Each month the Bulletin publishes the results of this subscription, which actually exceeds thirty-five thousand francs (\$8,000).

Day by day we receive appeals from these coworkers, who, being absolutely abandoned, call to us in their distress for aid, and their cry is often the cry of hunger.

Not a few of our former master printers have received food and clothing through our efforts.

With your contribution we will be enabled to continue to send to all some of the necessities of life and you will receive from the beneficiaries of your bounty an acknowledgment of this gift, a precious souvenir of this great and terrible war.

The greatest part of the professionals in neutral countries have already responded to our appeal, namely, Brazil, Argentine Republic, Holland, Switzerland, Spain, and also several in the United States.

Our fund has also received donations from many high French personalities, among them the President of the French Republic, who, after perusal of our review, spontaneously handed us his personal subscription.

At the end of the hostilities, should some cash remain, the same should be used to meet the first necessities for children remaining orphans and whose fathers belonged to our profession, as also to all charitable funds which might be created in the future.

With full confidence that you will give us your aid in this good cause, we beg to offer our most sincere thanks.

RENE BILLOUX.

The entrance of our country into the terrible conflict that has been waged for almost three years brings closer to us, probably, the sufferings of our brother printers and their families across the waters. Therefore this appeal from Mr. Rene Billoux, manager of the Bulletin Officiel, the official organ of the master printers of France, will undoubtedly meet with ready response on the part of the printers of this country. THE INLAND PRINTER will take pleasure in receiving and transmitting any subscriptions that may be made toward this cause. We trust there will be a ready response to this appeal for those who suffer as a result of the war.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AN old wooden printing-press, made by J. C. Lyons, of Mullingar, in 1828, was recently sold at auction for £2½.

THE London Society of Compositors now has eight female members, six of whom are linotype operators; all the eight get men's wages, as a matter of course.

AFTER being out two months on a strike, the Dublin bookbinders have returned to work at an increased wage of $3\frac{1}{2}$ shillings, bringing the minimum rate up to 40 shillings (\$9.73) per week.

It is said that the printing industry has given forty-six per cent of its males to the army and to munition-making, and that of the number remaining, nearly 50,000, only a third are of military age.

PRINTING-OFFICE workers in London have subscribed quite generously to the war loans. The compositors have invested £10,000, the machine managers £11,000, and the correctors of the press £3,000.

According to a Board of Trade order, advertising circulars must not, after March 2, be inserted in any parcels, cases or packages of articles of merchandise. This will hit hard the vendors of proprietary medicines, etc.

THE employees of the Paragon Works, Canning Town, E., have raised £100 to endow a bed in the Caxton Home, at Limpsfield. Not to be outdone by their employees, the directors of the concern also sent a check for £100, to endow a bed in the proposed women's wing of the Home.

JOURNALISTS are much sought after by the army authorities, it is said, because they make good officers, by reason of the initiative and resource that they have to show constantly in their civil occupation. One newspaper has forty-eight members of its literary staff holding commissions.

A London publisher has announced that, wherever possible, his new publications in 1917, except library novels and gift-books, will be issued with paper covers as well as cloth bindings. The paper-bound books will be published at prices varying from 6 pence to 1 shilling less than the cloth-bound books. This experiment will be watched with interest by other publishers.

THE president of the Board of Trade, in answer to a question whether, in view of the restrictions placed on the supply of paper, he would consider the desirability of refusing paper to the half-penny comic papers and papers of a similar character, in order that sufficient paper might be reserved for journals serving some national purpose, replied that the Paper Commission could not be expected to overcome the difficulties of drawing any exact line of division between periodicals which serve a national purpose and those which could be suppressed without loss to the public interest.

THE London Society of Compositors has issued its report for 1916, which, on the whole, is very satisfactory. At no time during the year were there more than 276 members out of work, while in December there was only one claimant for out-of-work benefits during four out of the five weeks, such claimants having practically disappeared from the society's books. There are nearly three thousand members serving in the army. These pay only 1 penny dues per week, and the revenue from contributions has suffered a reduction of nearly £10,000 (\$50,000). Notwithstanding this, there has been an increase of £3,000 in the funds of

the society as the result of the year's working. The society's membership now stands at 11,935, as compared with 12,384 in 1914.

FRANCE.

THE French newspapers are striving valiantly against the many difficulties they are facing. Their displeasure at being reduced to a single sheet was very keen, and they



One of a Series of Post-Cards Issued in France in Commemoration of the United States Entering Into the War on the Side of the Allies.

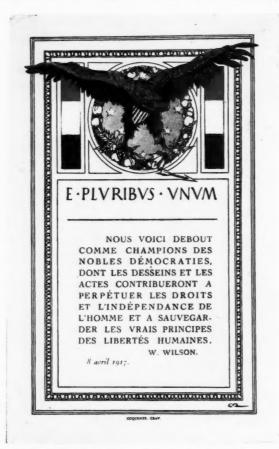
argued that if the shortage of paper was so acute it was the duty of the bureaucrats to do some economizing also in the use of paper. The bureaucratic waste of paper is proverbial in France. It is related that a soldier used up 3 cents' worth of paper, at the Government's expense, in putting through his claim for a bonus of 1 cent due him for killing a rat in the trenches. It is charged that the official bureaus of England are also very extravagant in the use of paper.

THE regular price of the French Government's official journal has heretofore been 5 centimes (1 cent). It consists of 20 to 60 pages, according to official publication needs. Not long ago there was a steady and rather unexpected increase in the circulation of the journal. As the contents are limited to official notices, the publishers were at a loss to understand the continual expansion. Investigation disclosed the fact that in the populous districts of Paris the journal was bought in large lots by costermongers for use as wrapping-paper. At the present price of

wrapping-paper, the *Journal Officiel* was a cheap investment. The price has now been raised to 50 centimes (10 cents) a copy.

GERMANY.

In the trade papers the printers are cautioned to be exceedingly careful with their rollers, to avoid as much as possible their recasting, because this requires always the addition of new composition, which is now exceedingly



French Post-Card Commemorating the Entrance of the United States Into the War with the Allies.

scarce. New composition can no longer be made because glycerin is not obtainable, and it has been impossible to find a satisfactory substitute for this essential constituent.

ONE of the German press-building concerns, in order to fancifully convey the idea of speed inherent in its leading press, calls it the "Windsbraut," meaning "bride of the wind." Rather poetical.

DOCTOR MAYER, of the commercial high school of Mannheim, has invented an electrical typewriter, which will eliminate, it is claimed, the application of all physical force on the part of the operator.

THE typefounding house of Schelter & Giesecke, at Leipsic, advertises that it has over 1,320,000 pounds of type in stock, and therefore, despite the shortage in metal supplies, will have no difficulty in filling orders.

It is reported by way of Copenhagen that the Berlin newspaper publishers have informed Chancellor von Bethmann-Hollweg that they are in pressing danger of being forced to suspend publication, owing to the paper

shortage. They ask him to take steps to increase the supply, and particularly to furnish fuel to paper factories. The situation was recently emphasized by the newspapers refusing to publish a speech before the Reichstag by Vice-Chancellor Hellferich.

AUSTRALIA.

THE principal papers of New Zealand have raised their price to 2 pence.

THE Printing Trade Wages Board, of Victoria, in December last, secured a new wage-scale. According to this, the higher class of bookbindery workers received an advance to 71 shillings (\$17.27) per week of forty-eight hours. The lower ranks of workers have also received proportionate advances. Females working as "improvers" start at 8 shillings per week and rise to 23 shillings in the fifth year.

In the bookbinding department of the Government Printing Office at Brisbane, Queensland, the overseer gets £325 (\$1,581) per year, and the foreman £285 (\$1,409). The bookbinders receive from 9½ to 11 shillings (\$2.27 to \$2.67) per day, and the forewoman £140 (\$681) per year. In the ruling department the overseer gets £250 (\$1,216) per year, and the rulers from 10 to 11 shillings (\$2.43 to \$2.67) per day.

Japanese and Russian soldiers are wearing clothing made of paper. Kamiko, as paper clothing is called in Japan, is made from the mulberry tree. The paper has but little sizing in it, and, though soft and warm, a thin layer of silk wadding is placed between two sheets of the paper, and the whole is quilted. Japanese soldiers realized the value of this sort of clothing when they had to go through a Siberian winter. Its only drawback is that it is not washable. A company in Yokohama has been supplying large quantities of paper shirts to the Russian army. The garments made by the Yokohama firm are of tough, soft fabric, strong enough to hold buttons sewn on in the ordinary way, and appear to be very serviceable.

SWITZERLAND.

THE Swiss Industrial Association on April 1 opened in Lucerne an exposition of posters and mercantile printing, bookbindings and keramic productions.

BEGINNING with April 1, a new advance in paper prices was announced. The price for 100 kilograms of news-paper is now 51 francs (or \$4.47 per 100 pounds), an advance of 8 francs.

SPAIN.

THE Diario Official, of Montevideo, published recently a law imposing taxes on all lettering and advertisements visible from the public ways of the city and department of Montevideo. The law applies to all railway stations, places of amusement, commercial and industrial establishments to which the public has access, and to vehicles, tram-cars, railway cars and omnibuses.

DENMARK.

A REPORT from Copenhagen states that a petition has been addressed to the Minister of the Interior by the newspaper publishers of this country, asking for a temporary suspension of the paper duties, so that they may be enabled to procure additional necessary quantities from Sweden and Germany.

HOLLAND.

THE Hague Court of Justice has sentenced the editor of the *Telegraaf*, one of Holland's noted papers, to three months' imprisonment for having written an article entitled "The Scoundrels of Europe."



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A Substitute for Copper Wanted.

"Publisher," Dayon, Ohio, writes: "I have been reading in your engraving department notes about the trouble they are having in England in getting copper for photoengraving. Is it not possible that an inventor may find a substitute metal to engrave upon? 'Necessity being the mother,' etc. A paragraph in The Inland Printer might bring out such a substitute."

Answer.— The writer has experimented with the different substitutes for copper offered the engraver. Readers will recall the reports made here on Monel metal, and, again, on soft iron sheets on which a film of electrolytic copper had been deposited. Only recently a new kind of bronze has been tried; it was not only too difficult to etch, but it was too hard for cutting-tools. The war has brought zinc more into use in Europe for halftones than formerly, and it may bring the same result here.

The Orloff Color Process.

Fred R. Dent, Ontario, Canada, asks: "What has become of the Orloff color process which created quite a sensation in London when I was an apprentice? Is it in use on this continent? I have not heard of it in many years."

Answer.— The Orloff process was not so much of a process as it was a press. The principle of the press was to print from color-blocks on a large cylinder covered with a composition. This composition cylinder received all the colors, which were then printed on paper. It was found necessary to so engrave the color-blocks that the colors would go on the composition cylinder side by side, or, if colors were superimposed, the plates were engraved in line or dot tints, as solid colors could not be used. The press never came into general use, but was found useful in printing safety tints on banknotes and checks and it is still used in printing European government money.

Fruwith's Automatic Focusing System.

Herman Fruwith, 54 Hart street, Brooklyn, New York, sends this department his book of scales and tables comprising a system of automatic focusing for cameras and asks an opinion on it.

Answer.— An automatic method of focusing for process cameras is indeed a time and money saver. Many plans have been suggested for doing this. Mr. Fruwith's system consists of scales with 2,000 divisions, to be attached to the camera stand and bed, and a book containing 13,000 ratios of reduction or enlargement. One must see the book to appreciate the tremendous labor it has been to compile it, and readers are recommended to write to Mr. Fruwith

about it. Once this system is installed, a rule and groundglass is not required to focus by. The copy is marked with its proper ratio as found in the book; then it is only necessary to move the camera to a certain number on the scale and the back of the camera to a number, when the proper size of the image and the focus is had absolutely. A valuable feature is that one can readily determine copies that can be photographed in the same focus. Cameras on which this system is used must be solidly built, and it would seem to be good business enterprise for camera-makers to furnish an automatic focusing system with their cameras.

Plate Engraving and Photoengraving.

James C. Judson, Chicago, asks as to the relative labor importance of the card-plate engraving and the photoengraving business. As there are no recent United States Census returns, the best information from authorities on the subject is as follows: The Engravers' Bulletin, the official organ of the plate engravers and printers, says: "Plate engraving was established in Boston in the year 1700. At the present time there are 750 shops engaged in the business of steel and copper plate engraving and printing. The average number of persons employed in a shop is about sixteen. New York, Philadelphia, Boston and Chicago contain thirty per cent of the shops in the United States. There are shops in 150 cities."

Now as to the photoengraving business: There are probably 700 photoengraving plants in the United States, there being seventy in New York city alone. Matthew Woll, president of the International Photoengravers' Union, says his union has a membership of 6,000 men. How many workers there are at the business outside the union is not known. The reason why it is impossible to compare these figures is that the plate engravers' totals include the plate printers as well, who outnumber the plate engravers many times, while the photoengravers' figures comprise only journeymen engravers. Should the printers from photoengraved plates be included, it would take in every pressman in the country.

Enamel for Zinc.

A writer, who asks that his name be not mentioned, thanks THE INLAND PRINTER for giving him the information through which he made a success of etching zinc away off in Australia and New Zealand. A portion of his letter is as follows:

"Down here one seldom sees a sheet of copper for engraving purposes. All half-tones are etched on zinc. Linework is, of course, done by the albumen-ink method, and so was half-tone until we found the trick of using

enamel on zinc, and I must thank THE INLAND PRINTER for setting me right when I almost despaired of ever being able to manage the fish-glue for an acid resist on zinc. The secret, as you told it, was an extremely simple one, and it was only this: 'Remember that it is water that softens the enamel on zinc, so use a strong etching solution, do the work quickly and avoid washing the enamel much under the tap.' My formula is easily remembered: I take one-half as much fish-glue as I do water, and one-twenty-fourth as much bichromate of ammonia as I do water. After printing, I develop quickly, stain with a calico blue and then flow with a strong alum solution, which turns the print a brilliant blue so that any scum in the print can be seen; this also hardens the enamel to some extent. Burn in to a brown and etch in a nitric-acid bath of one part acid to ten of water, rinse quickly under the tap, and either drive off the water with a little wood alcohol or soak it off with a blotter and you will have no trouble with the acid bath softening the enamel. For deep etching, I ink up and powder after the first etching."

Economy in Copper and Enamel.

In these times, conservation of material must be practiced by the engraver in every direction, and here are two instances in which economies may be made without causing any suffering as to quality or time:

A properly constructed guillotine for cutting up copper sheets saves the line of copper, at least one-eighth of an inch wide, wasted by the saw, and in turning negatives on a glass plate for printing they can be laid much closer together if a guillotine instead of a saw is going to be used later to cut them apart. Of course there are angles and notches where the saw must be used, still a guillotine is a valuable addition to a plant.

Then, there is much waste of enamel solution which is unnecessary. When coating a plate with enamel, the first one or two coatings are usually allowed to flow off the plate into the sink as waste. This enamel might be drained into a bottle, in which is a funnel, and refiltered for use. It is perfectly good. A good way is to test the thickness of the enamel in use with a hydrometer and see that the enamel drained from the plate is of the same density before using it over. The addition of glue will thicken it, and water will thin it. Enamel usually tests ten degrees with a hydrometer, and much more is wasted in the sink than is used.

Colors for Retouching Photographs.

A student in the L. C. C. School of Photoengraving, in an examination paper, gave some valuable hints for retouching photographs for reproduction, from which the following paragraphs are taken:

"The colors most useful for working up warm-toned or reddish silver prints are brown madder, cooled, if necessary, with lampblack or sepia; and with sufficient gum arabic added to match the surface of the print, will be found best for the shadows and dark half-tones. For the lighter tones, Indian red, sepia and black mixed with Chinese white, but without gum. For the high lights, a process white, such as Ullmanine or blanc d'argent.

"For retouching glossy bromid prints, use sepia and lampblack, with sufficient gum arabic to match the paper surface. For high lights, a process white only should be used

"Platinotypes receive much the same treatment as bromids, only greater care must be exercised owing to the difficulty of making corrections should mistakes occur during retouching. Some platinotypes have a surface almost as porous as blotting-paper. Wherever possible, the use of Chinese white, or body color in any form, should be avoided. In some cases a conte crayon may be used for strengthening the shadows. Chinese white, owing to its unsatisfactory photographic quality, is unsuitable for high lights and finds its chief use only in admixture with other color to make half-tone tints. Process white will be found exactly the reverse, that is to say, valuable only when used pure for high lights, and quite unsuitable for mixed tints, which invariably photograph unevenly and much lighter than they appear to the eye. Messrs. Winsor & Newton have in their aerograph colors a new process white which can be quite safely used either in admixture or pure."

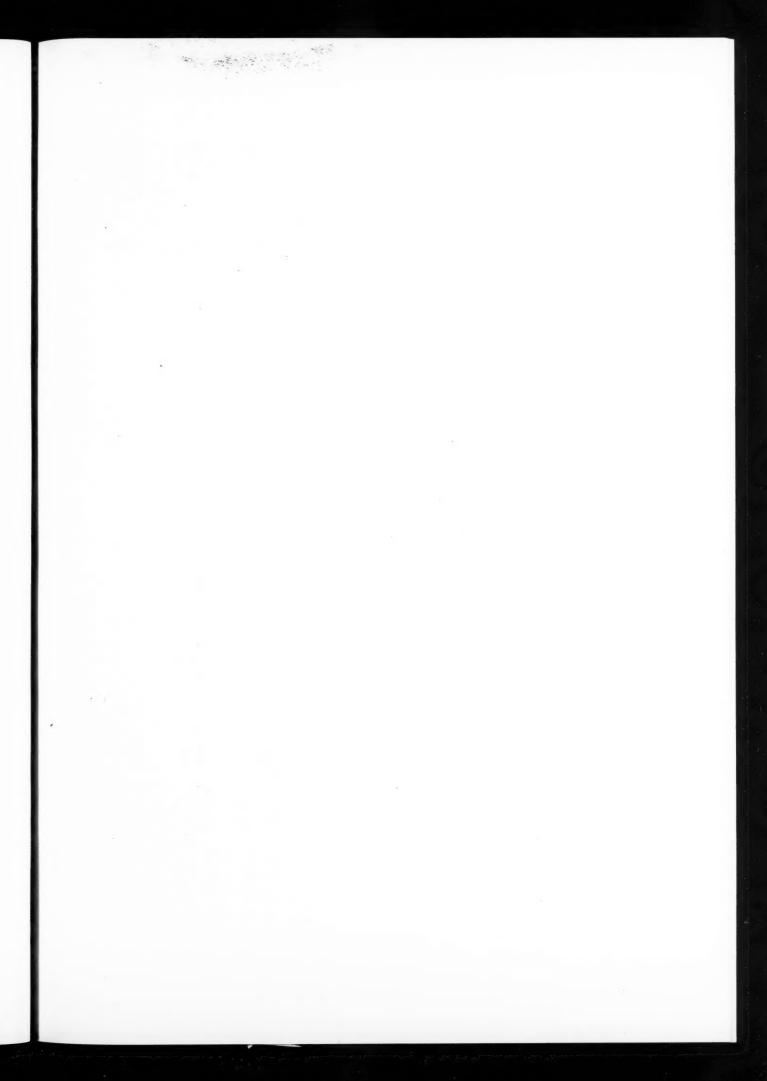
New Photoengraving Machinery.

At the recent American Newspaper Publishers' Convention at the Waldorf-Astoria, New York, there was an exhibit by R. Hoe & Co. of special interest to the photoengraver. There was a new idea in routing-machines in which the motor and router spindle are on the same shaft, so there are no connecting belts or pulleys whatever. It was just as if a small motor were mounted on top of the ordinary router-head. The motor is enclosed in an aluminum cylinder, from which a pipe leads a current of air, made by fans on the motor. This air current blows away the chips from the cutter. A monorail trimmer and saw-table shown is surely a great improvement on previous trimmers for the ease with which it can be worked. Then, there was a beltless wood and metal planer with a quick-clamping device, and a combined jig-saw and drill built so as to prevent vibration and which also had a simple way of quickly fastening the saw-blade for interior mortising.

Art Schools in New York.

"Printer," Norwood, Ohio, writes: "I have a daughter just out of high school who has a decided talent for drawing and who would like to study decorating. I mean decorative drawing, or, at least, its principles, that she might make use of it later in whatever branch of decoration she might take up. She thinks that the only place to study is New York, so I write to inquire about the best art schools there and if you have any advice to offer on the subject."

Answer .- New York has several kinds of art schools good, bad and indifferent. Among the best, there are the great schools like the one connected with the Academy of Design, which has turned out many of our most successful artists. It is at 58 West Fifty-seventh street, and the secretary is Harry A. Watrous. Cooper Institute, Eighth street and Third avenue, is one of the most practical schools. Tuition is free, consequently there is a list waiting for years for admission. The Pratt Institute, 215 Ryerson street, Brooklyn, is another of the great art schools. Walter Scott Perry is the director. Besides these, there is the Art Students' League, 215 West Fiftyseventh street, which is run by the students themselves; its secretary is Owen Brainard. But why consider New York at all when Cincinnati has such practical schools of art? If one has the real genius for art the school makes little difference. The one nearest home is, all things considered, the best. No girl should go alone to New York, or any other large city, to study art. Our country has already too many girls who were wrecked in attempting it.





Halftone Printing on Antique Book Paper by The Davis Press, Inc., Worcester, Mass. "Multitone" halftone by Howard-Wesson Co., Worcester. These firms have been making a special study in developing this difficult and revolutionizing process.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Request for Advice on Punctuation.

W. D. H., Madelia, Minnesota, writes: "As I am looking for expert advice as to punctuation, I appeal to you, with the request that you give me authoritative information as to the proper punctuation of the following: 'that that is is that that is not is not is not that it it is is it not.' Now, I have punctuated this mess of words as follows, but am not so sure that I am correct, as others have differed with me in regard to the matter. Here is my version: 'That that is, is. That that is not, is not. Is not that it? It is. Is it not?' What do you think about it?"

Answer.— The only truthful answer I can give to the question at the end of the letter is that I don't think anything about it. I can not conceive any possible circumstances that would tempt any one to write such a mess of words, and if any one did write them seriously he would divide them into the natural groups that would show his meaning. I can not do any better with it than our correspondent has done.

On Commas, Capitals, Etc.

E. R., San Francisco, California, sends this: "I sympathize with the proofreader who knocks writers for not using commas correctly, in the April issue of THE INLAND PRINTER.

"This matter of enclosing parenthetical clauses with only one comma (at the end) I come across every day. 'The old man,' in his writings, habitually does this, and I try to correct it as often as possible, but I don't always get a chance.

"I don't believe that writers, in such an expression as 'Bertha the twelve-year-old daughter of the mayor, came running,' etc., make such a mistake through ignorance; it is simply carelessness. Another similar case is the insertion of a comma where there should be none, when the writer is under the impression that he has written a parenthetical phrase. A news item which just came in is an illustration: 'This association hereby declares it to be contrary to its code of ethics to mention any physician, as "doctor" in any of its news items.'

"As to capitalization, my rule is to keep practically everything down except words beginning a sentence and proper names — I can't recall any exceptions at this moment. The same thing goes for hyphens, also — 'Don't!' I can't see why any one should hyphenate a combination like 'well known,' 'dough bellied,' 'mail order,' etc. The first parts of these combinations are simply adverbs modifying adjectives, or adjectives modifying nouns.

"The only rule which most people seem to have is 'I've never done it differently' or 'That's the way it's always been done'—which are no arguments at all."

Answer.— It is certainly very strange that we have so much confusion in essentially simple matters like punc-

tuation. Some persons, including many scholars, surely are subject to obsessions which operate disastrously, and these obsessions seem to hold more persistently in relation to minutiæ than they do in connection with any of the large things they discuss. What causes this may or may not some time be ascertained psychologically. Meantime we must content ourselves with the mere fact, and it must be accepted as a condition, not a theory. Unfortunately, it is a condition that has existed for centuries, and seems likely to last forever. Much nonsense has been written about commas, also much wisdom. But the silliest phase of the subject, in my estimation, is the failure to reach universal agreement on certain essentials and preserve it. What our correspondent says about carelessness must be true in many cases, but such results as those condemned by him are sometimes actually prescribed by writers as correct. The omission of the complementary comma in the cases quoted is one of the most patent errors, yet I have not only seen copy in which it occurred regularly, but have heard of specific orders to printers that they must not insert the missing commas in such places. These orders must be obeyed when peremptorily given, notwithstanding that they order real errors to be made, for what a customer especially specifies in his order is right for his work, no matter how wrong it may be in general. The only alternative open to the printer is rejection of the work, which is not the most likely happening. How many printers can afford to reject work because the customer will not have commas properly regulated? But - one thing we can not afford to forget - the other persons are as well entitled to exercise their personal choice as we are to ours, and much of our print is just as good with or without commas.

As to capitals I can not refrain from saying that our correspondent is, in my opinion, more careless than those who omit commas, or at any rate more thoughtless. He expresses what is very easily said, but which will not work as a rule, since it would be almost impossible to find two persons who would always agree in applying it. Here also we shall have to get along with confusion worse confounded, just as we have done hitherto, since few of us are at all willing to acknowledge that we do not know best. How much more satisfactory it would be if we could all agree as to what constitutes a proper name! An instance of extreme asininity, encountered in my own work as a printer's proofreader, may here exemplify the present wide range of disagreement. One of the bestknown publishing firms in the country, having adopted the style of printing the German von always without a capital (which is correct, in my opinion, only when preceded by a name), actually sent us copy having a paragraph beginning with Von Somebody, with a change marked of Von to von. Our operator naturally began the paragraph with a capital, and of course the first proofreader did not change it. Author's proof came back not only with the V marked lower-case, but with a sharp reminder that we had made it different from copy! That paragraph had to be made to begin with a lower-case letter!

It would be utterly useless for me to attempt argument that will convince any one who has such notions as those in the letter about compounds. I published all of my arguments in a book many years ago, and have repeated them often in this magazine. All that is necessary now is to say that they are essentially unchanged, and my obstinacy still holds as pitted against the pertinacity of this anarchistic refusal to accept a reasonable practice. Many people (multitudes, in fact) dislike hyphens in words; but our best books contain many instances of their use, though very seldom is a book decently systematic in this respect. Departures from system vary through all possible degrees, from the splitting by spaces of long-established single words to the insertion of hyphens where the separated words are in their regular grammatical use as such. British print shows more hyphened compounds than American print does. But the only real controlling factor in either case is, in general, personal whim. What else could make writers now insist upon such a form as semi-colon instead of the familiar form semicolon? Yet this is only one of many instances that could be cited offhand. One more impressive case may be mentioned. An English author watched his work through the press very carefully, and one thing he insisted upon with special emphasis was that the word nowadays must not appear so, but must be made now-a-days. Every one seems to have some special personal notions, and no one seems willing to admit that others may know better. The man who told me most sincerely that he was open to conviction, and who spent many days looking through books for hyphens, must have passed over thousands of them without realizing their presence. He could not see what he did not want to see. But even he clearly perceived that the terms mentioned in the letter are not of the grammatical nature there asserted for them.

INCREASING SPEED IN SETTING TYPE.

BY ANNIE M. KEMPTON.

In endeavoring to increase speed, the writer found the difference between the good rate of hand composition and the speedy lay principally in method. The writer was not taught the best method, but ferreted it out alone, and thought a new discovery had been made, for careful observation of fellow workers and conversation with compositors outside showed the "new" system was not commonly in use and was an eye-opener to many who tried it after being told. It finally developed that the "new" system was in vogue with the compositors who learned before the days of the machines, and that some of these had passed the method down as they learned it in the big book offices. But the younger generation, having done little piece work, had set the more laborious method aside, and it became practically a lost art. The reader will notice that most hand compositors rest the left hand holding the stick on the front edge of the lower case, and bring the right hand to it when they wish to deposit a piece of type in the stick. If, instead, they would follow the right hand with the left, the journey to the stick would be shortened and more composition would be the result. This latter method requires entire concentration of the mind, at least at the start, and it will be necessary to draw a deep breath once in a while, but you will go home feeling pleased with your day's work.

Written for THE INLAND PRINTER.

PROPER DIVIDING OF WORDS.

BY F. HORACE TEALL.



ROBABLY everything that can be said about dividing words at the ends of lines has been said and printed many times; in fact, the repeated statement of clearly erroneous notions is more potent than anything else as an excuse for any new utterance on a subject so intrinsically insignificant. But no subject, especially

while open to differing opinions, is beyond real elucidation even if only by new words for old ideas.

It is not easy to arouse enthusiasm in such a case, and yet, as in many other unsettled matters, enthusiastic advocacy of a simple system seems to be the only means of securing comfortable agreement in practice. With this in mind, the initial move may well be destructive of some notions, old and new, that are really obstructive. Some of the older fallacies already have had their day, and, on proving their inadequacy by the test of common sense, have passed. These need not be separately considered here, but neither do we need to inquire too closely whether any disapproved notion is of that nature or not.

One of the most specious and yet impossible theories is that words should be divided into their etymological elements. Specious, because absolutely correct as to some words. Impossible, because so few people know what the elements are, and because of resulting absurdities, such as dividing infantry into infant and ry. Infantry divided as here called absurd shows its real etymology, but implies a meaning that makes our soldiers actual infants, which of course they are not. But this is mentioned only for the purpose of rejecting it as a whole, even while we retain some divisions in accord with it, but for another reason. This other reason is simply the fact that the division of words into syllables sometimes coincides with the division into etymological elements.

Always the prevailing idea has been that words must be divided between syllables, but the constitution of a syllable is even yet subject to differing interpretation. Without effort to elucidate the differences, which elucidation might be interesting, but is not essential, statement of the present prevalent understanding may be serviceable.

The commonest distinction is between syllables having a long vowel, as the a in hate, and those with a short vowel, as a in hat. Few indeed are the words in which these sounds are not correctly uttered by every one, yet some of the commonest errors in division arise through failure to make the simple distinction that should be made. One of the most frequent errors of this kind is found in the word capable. Many compositors always divide it into cap and able, and many proofreaders do not correct it.

To show the right sound unmistakably in such words as capable the division must be made ca and pable, since cap indicates the sound as in hat, not that of hate. A long vowel (also an obscure one as in ca-pacity) between consonants ends an open syllable, and should never be shown with a consonant following in the same syllable, except where a whole word is clearly represented, as in mak-ing, in which everybody pronounces clearly make and ing.

A short vowel, on the contrary, as the first in capital, is intrinsically part of a closed syllable, that is, demands a consonant to close the syllable, as in cap-ital.

This is meant as the clearest and simplest way to say what should be the easiest, and the universal, method of distinction between the two classes of words.

But this writing is not intended as a rule-maker's dictum in any respect. Rules are available for those who wish them in many books. Probably our greatest stumbling-block is superabundance of rules, coupled with inevitable differences in our understanding of them. Indeed, the best set of rules possible would be inadequate for producing uniformity of practice, for the very reason that persons would differ as to their interpretation and application.

What can be said of rules which, while they must mean something to their makers, express no clear idea to any one else? They must be ignored altogether or produce great confusion. Such a rule has revealed partly to the writer the cause of an error in practice that had been utterly inexplicable. This error was the division of words after a consonant which clearly belongs in the later syllable, especially following a long vowel.

A pretentious book recently issued, purporting to indicate correct pronunciation for thousands of words said by its author to be frequently mispronounced, affords the revelation mentioned. Incidentally, the book gives pronunciation for many words that are almost never spoken, and consequently are not frequently mispronounced. Under the guise of historical statement are many assertions of difference in sound that have no historical basis except a difference in characters intended to show identical sound. We quote from this book a paragraph relating to the word barbarian, which is there divided barbar-ian:

"Although Dr. March [in the Standard Dictionary] declared the principle that 'the accented syllable attracts the adjacent consonants,' he did not adopt it in this word, nor in such other words as agrarian, librarian, sectarian, tractarian, trinitarian, vegetarian. Following the lead of Walker, six other lexicographers give to the antepenult of these words the sound that a has in ale, instead of that which it has in fare — the natural sound given to it in speech."

We feel justified in uttering strong warning against giving credence to such statements as this. The so-called "principle" as quoted is absolutely unworthy, because it is incapable of concrete application. The present writer can not find a single instance where it could mean anything, just as the author of the book evidently failed to apply it in the particular case chosen by him for exemplification. He divides directly against his quoted decision in four of his seven words—libra-rian, tracta-rian, trinita-rian, vegeta-rian.

The six lexicographers probably followed the lead of Walker only in living and writing later than he did. At any rate, they all give these words their true and only natural sound, and not the perversion so naïvely boosted by the man who says they did not know how to pronounce.

In the Standard Dictionary, edition of 1913, are a few rules for division, which really provide an answer for every possible question.

THE LIMIT OF GEORGIA PATIENCE.

We didn't lose all our patience when the compositor who had war on his mind changed the copy so as to make worship read "warship," but we'll be hanged if it didn't get our goat good and proper when the fellow on another machine made the bull he did. After we had written just as plainly as we could that "the Colonel appeared in full battle array," when it came out in the paper it read that "the Colonel appeared in full bottle array."—Columbus Enquirer-Sun.

Written for THE INLAND PRINTER.

THE FAILURE OF THE NINETEENTH CENTURY PRINTER AND ITS LESSON FOR THE TWENTIETH CENTURY PRINTER.

PART II.— INDIVIDUALISM VERSUS COLLECTIVISM.

BY HENRY LEWIS BULLEN.



HE leaders in the printing industry believe in coöperation. They know that competition has done itself to death. The object of the United Typothetæ and Franklin Clubs of America is coöperation. Its membership is a minority of proprietor-printers. Its ultimate aim is to make every proprietor-printer a member. The other great associa-

tion in the printing industry, the International Typographical Union, also believes in coöperation. Its aim is to make

every employed printer a member.

That the printing industry is not more prosperous and influential is due to those who as proprietors or employees are not broad enough and wise enough to understand that the success of the individual chiefly depends upon the collective success of the industry. The organized employees know that the so-called "scab,"* — the man who refuses to join the organization - is an enemy to the aims of the organized men: better working conditions and better wages. The majority of non-union employees are found in the smaller communities, but not a few of them are men who fear that through incompetence they may fail to get steady employment at the accepted scale - they fear to enter into competition for employment upon equal terms. Other men, having good positions, remain among the unorganized to save dues and assessments, oblivious of the benefits which the organization has secured for every employee in the industry. This is the point of view of the International Typographical Union.

The leading article in the March (1917) issue of the *Typothetæ Bulletin*, organ of the United Typothetæ and Franklin Clubs of America, very properly takes precisely the same view of what their employees would call the "scab" proprietors. We quote:

"The printer who sees and realizes the great benefits of organization can hardly understand the position of the man who declines to join the U. T. and F. C. A. because of the expense involved . . . — the many benefits would far outweigh the small outlay. . . . The unorganized printer in general believes that his competitors are in business mainly for the purpose of ruining it by cutting prices and practicing underhand methods. . . Such beliefs are the result of the narrowest, most selfish and most foolish and unreasonable view. Reason has given way to prejudice. . . . The fear is sometimes expressed that an increase in prices will result in a loss of work. . . . Membership in the U. T. A. and F. C. A. will unfailingly bring about a decided and immediate change for the better."

Thus, in the two greater unions in the printing industry the issue is squarely stated. On one hand, selfish, ineffective individualism; on the other hand, generous, effective collectivism. On one hand, "every man for himself, and the devil (disaster) take the hindmost;" on the other hand, "one for all and all for each."

The unorganized, whether proprietors or employees, are actuated by considerations which appear to them to be beneficial to themselves. The organized printers find these considerations to be "narrow, selfish and foolish." It is sufficient that the motives are "foolish." No doubt they are sincere. We think they are based upon ignorance of the history of industrial development, a sketch of which, as

^{*}The word "scab" is used here in no offensive sense. The latest dictionaries define the word as a nickname for those who refuse to join or work with a trades union.

it relates to printing, was printed in the first part of this essay. We believe that the ineffectiveness of unenlightened, unrestrained competition, whether for profits or for wages, will force all industries into coöperative control.

If every proprietor-printer in America were an active member of the United Typothetæ and Franklin Clubs of America, that association would be invincible in promoting the general interests of the industry, and would be powerful enough to discipline the refractory members in the same manner and for the same reasons that the International Typographical Union disciplines its refractory members. The great aim and need of the United Typothetæ and Franklin Clubs of America is to reduce the number of "slacker" proprietors. There needs to be union and loyalty in all ranks of the industry, with discipline for the disloyal and compulsion for the "slackers." There needs to be a union of all interests and an end to war within industries, with wages and profits scientifically and equitably determined by facts, based upon equalization of conditions and knowledge of costs of production. Bargaining for profits, arbitrating for wages (necessary under existing conditions), are unscientific and fruitful of injustices. Every avenue should be open to cooperation. There is need for broad statesmanship to guide us into paths of prosperity and justice.

A Congress, composed for the most part of men of the non-producing, ultimate-consumer class, has been legislating to sustain the competitive system, but facts will in due time annul unwise laws, and a cooperative system will prevail in all industries, with no other motive than protection against all that is unfair and degrading in commercial life, and the guaranty of fair profits, good value and liberal wages. The present Congressional method is to apply plasters and lancings to the sore spots of industry instead of removing the underlying evil which creates the sores. Men who live by law have a virtual monopoly of law-Their chief employment is guiding clients through legal entanglements which they themselves have erected. No industry can proceed about its business without its bodyguard of lawyers to protect it from the ambushes and assaults of legislative lawyers. We might with equal security give a monopoly of lawmaking to those who exploit public utilities and natural resources. Would we not be immense gainers if lawyers were declared ineligible for elective legislative positions? We can not expect a class to abolish its sources of income with any more likelihood of its happening than for a slave-owning class to abolish slavery. Men are men, of course; not

Americans of the nineteenth century were taught that "to govern better, it is necessary to govern less." This is the doctrine of laissez-faire (let them do as they like), upon which individualism and the competitive system were founded. Applied to government, this doctrine was a reaction against tyranny, but (as is usual with reactions) it went too far. Toward the close of the nineteenth century the inefficiency and unprofitableness of the competitive system drove the stronger factors in various industries into combinations (trusts, so called), and while many of these were managed with good intent, others became obstructive and oppressive. To counteract this development of the laissez-faire doctrine, Congress was compelled to reverse its legislative principles and enacted a series of paternalistic laws in regulation of trade. The need of legislation was obvious, the intent was good, but after twenty years of regulation, involving large expenditures, the results in a constructive direction have been of little benefit either to the industries or to the consumers. It is to everybody's

interest that every industry shall prosper and progress in ways of equity to those engaged in them and to those whom they serve; but no outsiders can govern an industry so well as those who are engaged in it, provided that all of such have a share in the control.

It is significant that in imperialistic Germany the laws enforce industrial cooperation and regulation of each industry by legally recognized associations of employers as well as of employees, with protection to apprentices; and in ultra-democratic Australia, long ruled by the Labor Party, the same policy is enforced. As early as 1912 there were in Australia 117 industrial unions of employers and 192 of employees registered under the law, under which non-unionists have no status. These unions have power to collect unpaid dues by legal process, and are themselves subject to fine for disobeying the law, assessable upon the members. In Germany the wisdom of the self-discipline of industries by their legal associations is proved in the present crisis. The government, finding it necessary to conserve certain metals, required a report of the stocks on hand, and obtained it promptly and easily through the disciplinary organizations of the industries using the metals. What result would our own government get if it asked the proprietor-printer associations to give a precise report of the metals in stock on a given date in American printinghouses?

The trend of events foreshadows a return to as much of the ancient guild system as may be adapted to twentiethcentury conditions. Each industry will govern itself through its elective executives, under the mandate and authority of law, as in imperialistic Germany and democratic Australia. In no other way can industries be effectively and economically controlled and regulated. The regulation of industries (except public utilities) en masse by governmental boards, with their innumerable satellites and intricate procedures and investigations, involves tremendous expense (saddled on the general public), delays, injustice and confusion. If every employing printer in America were a member of a national association, the expense of management would be a negligible tax on each firm or corporation. With the power to discipline its members, a national association could establish an approved universal system of cost-finding and a system of price-charging, not necessarily uniform in all territories, but uniform in each territory. We need go no further than the International Typographical Union to find an illustration of effective and economical and swift administration of a national association.

The present aim of the proprietor-printer associations is to secure fair profits, based on a scientific method of finding the cost of production. When this aim is achieved there will be a close approximation to uniformity of prices in prescribed territories (or perhaps zones, of which the larger cities might be centers). To secure a just uniformity of prices there must be uniformity of conditions. We have shown in Part I that the prosperity of the hand-press printers depended largely upon equal conditions of manufacturing. Equal conditions exist now in the following respects:

1.- Uniform efficiency of the machinery used in the industry. There is wide enough choice of machines for every purpose, but few (if any) that will measurably handicap the purchaser, whether in city or country.

2.- The one-price-to-all system of selling machinery, apparatus and supplies, which is the rule of reputable manufacturers and dealers, and which a national association of printers would be wise to make absolute.

3.— The Standard cost-finding system, simple, scientific and applicable to all kinds of printing establishments.

All that remains to make for equal conditions of production is uniformity of wages in prescribed territories or zones. A journeyman's wages should be relatively the same everywhere. The cost of living in remote communities being less than in the larger cities, a lower rate of wages is equitable. The advantage which a well-equipped, enterprising employer in a remote community might derive from lower wages is usually offset by disadvantages, so that there need be no obstacle to establishing selling prices which in effect would be uniform. A national association of employing printers would find in the International Typographical Union an effective ally in stabilizing wages in the remote communities. There can be no effective system of cooperation in an industry if the wages paid are subject to individual adjustment. The larger part of the wages paid in the printing industry are now made uniform in prescribed areas by agreement with the trades unions, and a nation-wide extension of this principle is practicable

Under such control and conditions printers everywhere would be assured of fair profits and fair wages. But what of the buyers of printing?

It would not be surprising if before the close of the twentieth century that thing we call profits will become an agreed-upon advance upon a schedule of costs submitted to the customer. The larger contracts in railroading and building are now placed upon that equitable basis. Why should a printer or any other manufacturer be subjected to loss because of an unforeseen difficulty, or even an error in estimating, if he delivers the goods in a satisfactory manner? Is it ethical to take merchandise below its cost - cost including the reasonable payment for services which is called profit? Under the competitive system we admit "It is good business," but, eventually, under a coöperative system, it is possible that a higher principle may prevail, based upon the superior and entirely practical business axiom: "Whatsoever ye would that men should do unto you, do ye even so to them." Business men, under the competitive system, if shrewd, make up for losses in one transaction by taking excessive profits in another direction. Goods purchased "below cost" must be paid for in full by some one, and if that particular some one realized the fact, he would resent it as vigorously as the law condemns usury. When costs of production are known in a nationally organized industry, and selling-prices come to be based upon an agreed-upon advance over cost, it may happen that excessive profits will be held to be as immoral and (perhaps) as illegal as usury. Only when business can be done without concealment and without secrecy shall business be thoroughly cleansed of the stigma "that a buyer's function is to cheapen, and a seller's to cheat."

Those who may regard the above forecast as Utopian will concede that the buyers would be protected by a requirement that each industry shall adopt and use an approved standard cost-finding system, to serve as a basis for establishing equitable selling-prices. Further, it is not to be supposed that any industry, thoroughly organized and self-governing, would be so uninfluential as to submit to excessive prices sought to be exacted by another industry; or that a remedy could not be found in properly constituted courts of appeal. In France, for more than a century there have been courts of commerce, composed of representative unsalaried business men, presided over by a stipendiary magistrate, their functions to pass upon trade practices and disputes, with power to enforce their rulings, subject to appeal to a higher court. In the United States the Inter-

state Commerce Commission interposes between shippers and railroads when tariffs or shipping regulations are questioned. If a buyer disputes a claim the seller has his remedy at law, and the court will pass upon both the quality of the service and the equity of the price.

We therefore see no insurmountable obstacles to the success (as in ancient times) of a series of industrial and agricultural guilds, with nation-wide compulsory powers, composed of profit-earners and wage-earners, as selfgoverning under general laws as are Harvard or Yale Universities, doing their work, keeping their accounts, finding their costs and establishing their wages and profits under a uniform compulsory system, in the open, in full public view, abolishing secrecy as the sheet anchor of business (as it has been). A non-secretive system, with wages and profits as fixed a part of the chargeable cost of product as any other element of cost, making usurious profits illegal on one hand and price-cutting illegal on the other hand; with each member satisfied and prevented from getting the better of another - " one for all and all for each!"

Upon the ruins of the competitive system there is now slowly being erected a non-secretive collective system, which will advance the status of business to a par with that of the professions, and will eliminate from the industries the "inferior grade of persons" known as bargainers.

SIX ESSENTIALS IN CYLINDER-PRESS MAKE-READY.

BY A. ERNEST MOWREY,

1.— Upon receiving a form for make-ready, first figure out and decide upon the gripper margin.

2.—Place the form in position, but before clamping and locking it into the bed of the press, unlock all the quoins. This will relieve the "bow" in the chase. Then when clamped in properly both chase and form will be "square."

3.— Too much stress can not be laid upon the care in planing and locking up the form on the press. Each quoin should be locked but a little at a time, starting with the bottom quoins, thus insuring an even lock-up all around. Forms should not be locked too tight, as this tends to lift the type off the bed of the press, thus causing trouble in make-ready and worry in work-ups.

4.— Be sure that too much packing is not being carried, thus causing the cylinder to ride the form instead of the bearers.

5.— Also, always be sure that the rollers are adjusted properly to a trifle less than type-height. Great care and watchfulness should at all times be exercised, as rollers frequently expand and contract according to weather conditions.

6.— Last, but by no means least, be sure that the press is always well oiled while running.

DE MORTIBUS.

Upon the recent death in a Western town of a politician who at one time served his country in a very high legislative place, a number of newspaper men were collaborating on an obituary notice.

"What shall we say of the former Senator?" asked one of the men.

"Oh, just put down that he was always faithful to his trust."

"And," queried a cynical member of the group, "shall we mention the name of the trust?"—Puck.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Meaning of Blind-Embossing.

(1865) A Wyoming printer writes: "In the April issue of The Inland Printer, on page 45, an article on embossing appears. Considerable is said (in this article) about "blind-embossing." It sounds good. But we are going to confess that, while we try to keep up to date on printing subjects, we don't know just what is meant by "blind-embossing."

Answer.— As ordinary embossing is a method of giving relief effect to printed stock by the use of a die and counter-die, blind-embossing means producing either cameo or intaglio effects on paper without the use of ink. Many beautiful effects in paneling are produced by blind-embossing.

Poor Presswork Cause of Complaint.

(1858) An Illinois theater manager submits an advertisement taken from two different newspapers, and writes as follows: "I enclose advertisements from two different newspapers. I would thank you to advise why advertisement No. 1 is so indistinct and what could be done to remedy the trouble. It is made from stereotype, while the other is printed directly from the cuts and type."

Answer.— Ordinarily, a stereotype does not print up quite as well as type and original plates. The specimen submitted is so poorly printed that had the type and original plates been used it would not have been legible. It shows the lack of both ink and impression. If the rollers were in good form and sufficient ink and impression employed, the print from the stereotype should equal the appearance of the impression made from the type.

Gold Ink Troubles Corrected.

(1862) A Pennsylvania pressman writes as follows: "We are having some trouble running gold ink and would like some advice on the way to handle this ink. We are using ——— varnish, which costs \$10 a gallon, and it seems that the varnish is all that comes up. We will be pleased to have any information you can give us."

Answer.— We have given the following advice to a number of pressmen, who have obtained good results in following it. The covering capacity of gold ink is improved by adding about one-fourth ounce of Japan drier to each pound of gold ink. If the stock shows through in printing heavy plates or type, add a small amount of dark red cover-ink to the gold. This has the effect of increasing the density of the ink and warms up its tone somewhat. The judgment of the pressman must govern in this case. This is frequently necessary where a cheap stock is employed. We judge you are using the gold furnished in the form of powder and varnish. In this case, use it as heavy as possible. Keep the rollers and the plate fairly warm. A cold plate in a cool atmosphere will

be detrimental to good work. The following letter has been received from the pressman: "I received your letter and have followed out your instructions. Everything works out fine, and I want to thank you very much for the information given me in this matter."

Tympan Pulls out from Bales.

(1866) A New Jersey platen pressman writes: "I have been helped greatly by the information that I have received by reading THE INLAND PRINTER, but have a problem that I have never read anything about in that valuable journal. I do not know of any one else who has had the same trouble, so I am going to put it up to vou. I have a 10 by 15 -- press, and when I put on a heavy form, after a few hundred impressions have been pulled, the tympan leaves the bottom tympan bale from the center, thereby affecting the register when fed the second time. It doesn't come loose on small forms, however. It comes up all along the lower side, but seems to hold on the ends. I use a sheet of medium weight pressboard, four sheets of print-paper and a top sheet of heavy manila. The tympan bales are tight. I have to pry them up, so I can not see any reason why the tympan should come up. The bales do not. I will appreciate any information you can give me on how to overcome the difficulty."

Answer.— The peculiar behavior of the tympan is a trouble that will occasionally occur on the presses of the clam-shell type. It is probably due to having uneven impression; the form tends to strike unevenly on either the upper or the lower edge. A test of impression at the time with a large metal letter in each corner of the chase would doubtless clear up the cause. We suggest the next time you have a heavy form on the press that you first test the uniformity of impression, after the form is made ready. This test will not necessarily alter the makeready. Have the tympan large enough to cover the entire platen and lock up a 48-point metal letter in each corner of the chase and pull an impression. Examine the impression and see if it is even on all corners.

Does Irregular Speed of a Cylinder Press Cause Imperfect Register?

(1867) A Wisconsin pressman submits a cover printed on heavy enameled paper in three colors. The key-plate, the last form to print, does not always register, although everything has been done to avoid the trouble. We advised the pressman to test the register of the press by pulling a number of impressions on the clean drawsheet after the press had reached full speed. The pressman writes: "I have tried the press as you have suggested by printing on the drawsheet at slow speed and then at fast speed and changed speed several times, and the impressions all registered perfect on the drawsheet at slow speed several times,

sheet. I have the rack on the bed underlaid to get a close fit on the segment, and the cylinder rides the bearers firmly. The grasshoppers are always in use, and we always see to it that the tumbler on gripper rod rests on the pin so that the grippers will have the proper bite on the sheet. Still, I can not see why we should have a change in our register on the last color of a job when all the other colors worked all right. Perhaps you will be able to throw some light on the trouble. I still believe that it is caused from the change of power."

What have our readers to suggest as to the above trouble?

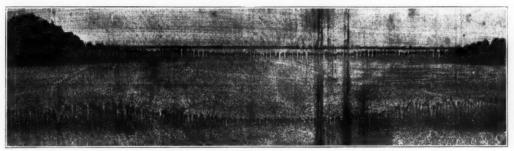
Pictorial Effect by Inking-Rollers.

H. L. Nicholson, of the Crosby (Minn.) Courier, sends a sheet of cardboard which has the appearance of a panoramic picture. He writes:

"I am enclosing something which might interest you. The view on the card was the result of running my rollers over a piece of bristol placed on the plate of my jobber. stock, you may occasionally rub French chalk on the surface of the plate and the counter attached to the platen. This plan applies to embossing of all kinds, whether hot or cold. We recommend the use of Stewart's embossing-board attached to the platen as a counter for panelwork of this character. It stands up well, and will, if properly used, furnish a means of securing an easily made counterdie. (2) The foregoing plan may be adapted for cards, but it may require two sheets of the board, where one will suffice for paper.

Difference in Radius of Rollers Affects the Laying of Ink.

(1860) A Colorado printer submits two impressions of a half-tone plate printed on two different presses. In one the high-light dot appears slightly elongated, and on this impression the quantity of ink appeared to be about normal. The darker impression appears to carry more ink, as the middle tones are converted into shadows by the filling in of the white dots. The letter reads: "We are submitting samples of half-tone printing about which



Freak Pictorial Effect Caused by Running Inking-Rollers Over a Sheet of Bristol-Board.

Submitted by H. L. Nicholson, Crosby, Minnesota.

I had washed the rollers and plate, but, not having any very clean rags, had placed the bristol on the plate to take up any ink still left on the rollers. The result surprised me. Have showed it to several and they all said it was a pencil-drawing. If you care to, reproduce it in your valuable magazine as a freak."

Plate-Marking of Wedding Stationery.

(1848) A Washington printer writes: "(1) Can you help us to get a good deep panel in wedding-stationery sheets without pulling in the corners? We are using a plate of zinc, mounted on a metal base, with blotting-paper for a tympan. This, however, is unsatisfactory because the panel is not deep enough, and the corners are puckered and pulled in or broken. See example enclosed. (2) Can you also suggest a good method for paneling Christmas cards of three or four ply?"

Answer.— (1) The tendency of the stock to pucker at the corners can be avoided by slightly rounding the corners of the zinc plate with a file. If you will observe the contour of the plate-marks that appear on etchings, it will furnish you an idea that can be adapted for plate-marking of printed stationery. The double-panel effect, so produced, can be used to advantage in your work at a slight additional cost. Have your engraver cut a tack-bevel on your zinc plate. The depth of this cut need not be over .003 inch. When you receive the plate from the engraver you can round off the corners with a fine file. Also polish the surface and edges of the plate with crocus cloth. The smooth condition of the plate at and adjacent to the corners will make puckering unlikely, as the friction is reduced. To further increase the effective forming of the

we have been writing. Sample No. 4 is the same as sent you before and shows the flat result, without contrast, obtained on the press which, we think, has developed a fault. This 12 by 18 press was repaired some time ago by a local mechanic, who lathed a new steel arm pin for the large gear wheel. It is there that we think an inaccuracy develops, but are not positive. Sample No. 2 shows the same plate as printed on a larger press with the same ink and underlay. The result is much better, as you will note. Can you suggest how we can locate the fault on press?"

Answer .- These samples are not numbered, but we judge the darker one to be sample No. 2. If this is correct, we consider the darker one the least satisfactory of the two impressions. The greater quantity of ink used in the dark impression has caused the filling up of the white dots in the middle tones, converting them into shadows. The lighter impression is not filled up so much as the other, and had an ink been used that would not spread so much under pressure, it would have printed much clearer than it did. Examination with an enlarging-glass of identical areas on the two impressions shows that the only difference in dot value comes from the quantity of ink used. We do not believe that a change from one press to another affects the printing qualities except as results from the greater radius of roller surface, which, of course, improves the distribution of the ink. Of the two samples, we believe the darker one was printed with a slightly heavier impression than the lighter one. We can see no bad effect in the printing of the plate that might come from the repairs to which you refer. The lack of contrast in the plate is not due to the printing.

The negative itself doubtless showed but little contrast except as shown between high lights in sky-line and the adjacent part of the picture. A heavier-bodied half-tone ink would improve the work on the plate, but we would not advise carrying so much color as on sheet No. 2. A mechanical overlay will help improve work from a plate of this character, as it is selective in tone-rendering.

Mixing of Ink Causes Trouble.

(1861) A Wisconsin pressman submits impressions of half-tones printed on dull-finished India-tint stock. The type of the form appears to be printed without fault. The half-tones, however, have a dull appearance, due, possibly, to the mixing of a straight ink with a doubletone. The letter reads as follows: "I am a reader of THE INLAND PRINTER and have found much valuable information in the articles appearing therein. I am sending you three proofs of a job which we have on the press. Of these proofs, which has the correct amount of ink? The tone of the dark proof is just what we want, but it can not be obtained in the light proof. If we run the ink heavy it fills up the high lights and appears dirty. We are using a mixture of double-tone and straight sepia ink. Could an ink be obtained that would give the tone of the dark proof and still have the clean appearance and detail of the light proofs? Is the fault in the ink? Would you say there is too much impression? If so, how much too much? I am having trouble with the tympan, make-ready and overlays slipping. How could this be prevented? The tympan (without the mechanical overlays on) is about the thickness of print-paper above the cylinder bearers. The type-bed bearers are the same distance below the plates. We are running this job on a press. Temperature of the pressroom averages 70° F. The plates are mounted on patent metal blocks. The bed bearers are raised about one-ply cardboard to give room for underlay on the plates. Would this make trouble?"

Answer.- It is not a good plan to mix a straight ink with a double-tone, as the results show. You should endeavor to secure the desired effect from one or the other. If you use the double-tone ink you should slipsheet the work and allow the sheets to remain about fortyeight hours, as the tone development is best between the slip-sheets. You did not state whether you were working with original half-tones or from electros. Sometimes there is a difference in effect. We do not believe that you should raise your bed bearers. These should be exactly typehigh. The aggregate thickness of the plate and the metal mount usually permits a thin underlay. If you will furnish us the thickness of each, we can tell you the maximum thickness interlay that you can use under the plate. The pulling out of the tympan from the clamps and the consequent change of register of the overlays is usually due to imperfect contact between the cylinder and the bed bearers. When the form is on the press a test may be made by cleaning both cylinder and bed bearers with gasoline, then lay an inch wide strip of French folio on each bed bearer. Allow the press to come to impression position with a sheet in; stop the cylinder when the row of plates is directly beneath the cylinder. Test the contact by drawing out on strips of folio. These will be held firmly if the cylinder and bed bearers are in proper contact. We are unable to tell why the color is not proper, nor why the plates fill up. The fault may be with the rollers or the body of the ink. On high-class work of that character it would pay to have a specially mixed ink which the inkman will guarantee. The impression appears to

be ample, both on plates and type. It may be that the rollers are set too low, causing the ink to be driven into the etched lines of the plate. This would be detrimental to the proper laying on of the ink.

Slurring and Filling up of Half-Tones.

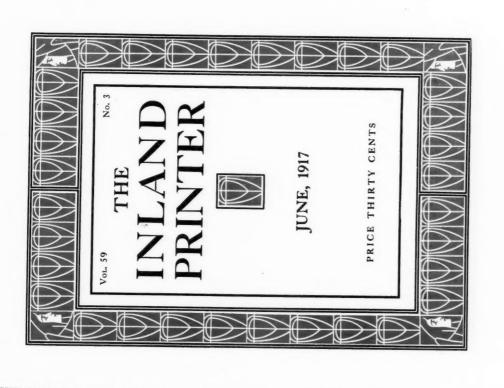
(1859) A South Dakota publisher submits a fourpage section of a high-school annual which was printed in black ink on a good grade of enameled paper. A twopoint border surrounds the pages, on each of which three half-tone plates and some descriptive matter set in eightpoint roman appears. The half-tones are filled up as though a dirty ink had been used. A streak appears on the top half-tone close to the margin, such as might occur where the rollers slide or jump, because of weak trunnionrod springs. The letter reads: "I am enclosing sample of printing we are trying to do on a wish you would tell us what is the matter with it. What, in your estimation, causes the mottled effect on the halftones - especially the one in the upper left-hand corner? We have changed cuts, but always get the same results in the same position. We have tried four different kinds of ink, news, job and two different kinds of half-tone, but with no relief. We have underlaid and overlaid, used print-paper, tagboard, pressboard and a sheet of tin, in various combinations, but the results are always the same. Our rollers seem to be in good shape and are practically new. We have taped the trucks to make them absolutely the same size as the roller. We have run job with roller bearers and without, have moved the form around in different positions in the chase, but still we get the mottled effect. We have tried inking from a tube, with a brayer, and also from a full-length fountain. The sample we send is a fair average. We have gotten better prints and worse ones. We get better results when we run the ink light. If you can think of anything to suggest that we have not already done, we would be very glad to hear from you regarding it."

Answer .- We believe the trouble is due to using unsuitable ink, or ink that is filled with dirt or lint from paper. It appears that the plates are filled up. This may be caused in part by using too much ink and by not having rollers in the best condition. The mottled effect may be due to some foreign matter adhering to the platen, or there may be nicks or burs raised on the face of the platen. Examine it closely. To improve the work, we suggest the following plan: (1) Use a tympan made of about six sheets of print-paper, with a hard manila top sheet. Place the hard sheet you use under this sheet. (2) Wash the rollers and the plate, and then use clean half-tone ink. Do not use very much. If there is a throw-off on your press, double-roll each impression. (3) If it still gives trouble, lock up the form a trifle below the center of the chase and print one page at a time. (4) Test the impression by locking up a large metal letter in each corner of the chase and pull a print on a sheet of news stock. Set the screws so that each character will print legibly and with uniform impression. (5) Increase the stress of the roller-truck springs, in order to prevent the rollers jumping.

HIS STRONG POINT.

"Is your husband much of a provider, Malindy?"

"He jes' ain't nothin' else, ma'am. He gwine to git some new furniture providin' he gits de money; he gwine to git de money providin' he go to work; he go to work providin' de job suits him. I never see such a providin' man in all mah days."—San Francisco Chronicle.



No. 28—SECOND PLACE

By C. Spaans, The University Press, Cambridge, Massachusetts. Original in blue tint and black on light gray stock.

The INLAND PRINTER

JUNE 1917

VOLUME LIX

WUMBER THREE

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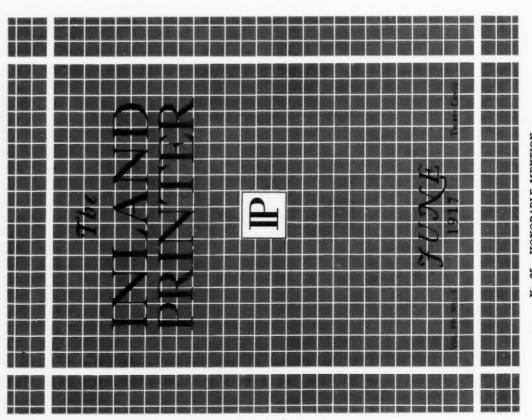
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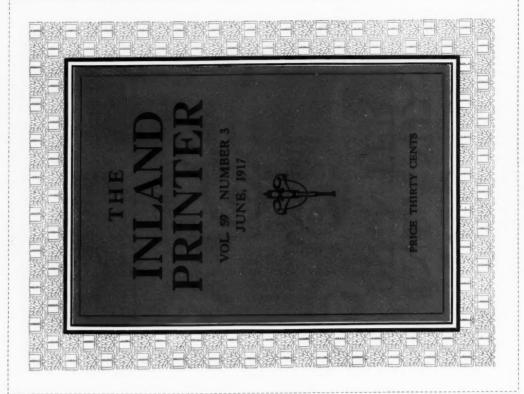
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git ne rk in' No. 22—THIRD PLACE
By Howard Van Sciver, Norfolk, Virginia. Original in blue tint and
brown on brown stock.



No. 25 — HONORABLE MENTION

By Frederick Strecker, with The Bluntach Service, Rochester, New York. Original in blue tint and dark blue on light blue stock.

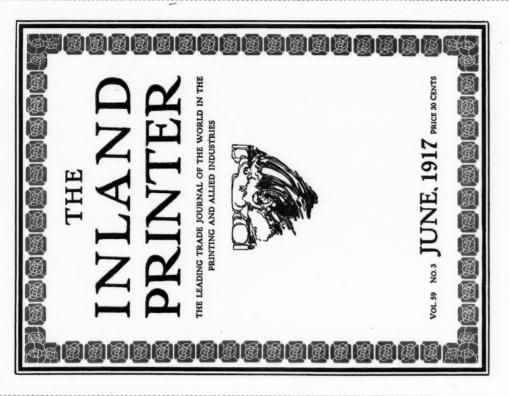


No. 45—HONORABLE MENTION
By Edwin Morley, with F. F. & A. Wilson, Glasgow, Scotland. Original in
dark brown and black on brown stock.

PRINTING AND ALLIED INDUSTRIES

YOLUME 59 · Price Thirty Cents · NUMBER 3

By David Silve, with The Marchbanks Press, New York city. Original in brown No. 422—HONORABLE MENTION and black on light brown stock.



No. 156 - HONORABLE MENTION

By Peter C. Dooley, with Hudson Printing Company, Boston, Massachusetts. Original in buff tint and dark green on india tint stock.

Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

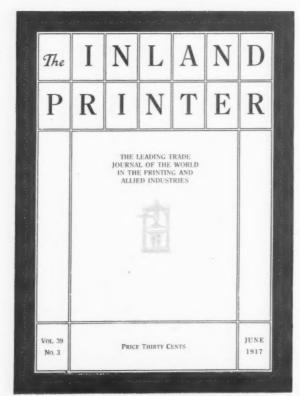


Volume 59 No. 3 JUNE 1917 Price Thirty Cents

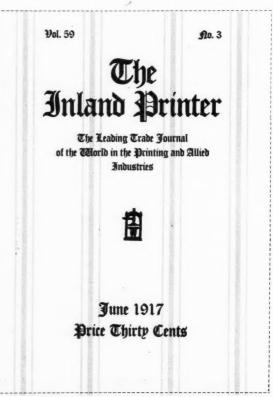
No. 189—By John Schuster, The Hollenbeck Press, Indianapolis, Indiana.
Original in dark brown and black on light brown stock.



No. 282—By Ernest B. Fiedler, Raspeburg, Maryland. Original in green and brown on buff-colored stock.



No. 283—By Ernest B. Fiedler, Raspeburg, Maryland. Original in light and dark brown on buff-colored stock.



No. 256—By Axel E. Sahlin, with the Roycroft Shop, East Aurora, New York.
Original in dark brown and white on light brown stock.



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Cover-Design Contest.



ID the best design win? We confess we do not know. How, in fact, is the best of a number of designs to be determined when all are equally good from the standpoint of every principle on which they can be judged? Our guess is that there is no such thing as the best; and the opinion of the judges on the relative merits of a num-

ber of the designs entered in this contest, on which no violation of fundamental principles could be pointed out, seems to give that guess weight. Personal taste in type-faces, colors, styles, etc., naturally influenced the judges in the placing of the designs.

The prize-winners and those entitled to honorable mention are named in the panel on this page.

Almost five hundred designs were entered, which, considering the size and character of the design, and the fact that proofs had to be furnished in two colors, appears phenomenal.

A committee of the contest judges first eliminated all entries in which faults of design were apparent, which faults were prominent enough to preclude their use on the magazine and to overcome whatever good points were represented in those designs. Some neat and pleasing arrangements were also eliminated because they were too weak for cover-designs. The object of this elimination was to bring before the full "court" of judges those designs wherein no violations of fundamental principles appeared and on which a decision was bound to be prejudiced by taste. Such

a plan was the only fair one. In addition to these practically perfect specimens, the committee sent to a vote such designs as were strikingly original and novel, simply to obtain an expression from the judges on comparative preference between the striking and unusual and the pleasing and conventional. The result appears to justify the conventional and pleasing.

Thirty designs survived this committee on elimination, and the points earned are indicated in the table on the next page. First place entitled the design to thirty points,

second to twenty-nine, and so on down the line. A judge's last choice is therefore indicated by his giving it one point. In the first column the entry numbers by which the designs were identified are given. The judges did not know whose work they were passing upon. In the next column, subdivided into five parts, the judges are identified by numbers, as follows:

1 — A. W. Friskey, superintendent, The Henry O. Shepard Company.

2 — Harry Hillman, editor, The Inland Printer.

3 — John M. Larking, former editor, Job Composition Department, THE IN-LAND PRINTER.

4-F. M. Kofron, instructor, I. T. U. Course of Instruction in Printing.

5 — J. L. Frazier, editor, Job Composition Department, THE INLAND PRINTER.

6—F. J. Trezise, former editor, Job Composition Department, now superintendent, Bert L. White Printing Company, Chicago.

By going down the column headed by any one judge's number to the line on which the number of any given design appears (in the first column) it can be seen at a glance just what

THE RESULT

FIRST PRIZE

B. W. RADCLIFFE, Macon, Georgia with J. W. Burke Company.

SECOND PRIZE

C. Spaans, Cambridge, Massachusetts with The University Press.

THIRD PRIZE

HOWARD VAN SCIVER, Norfolk, Virginia with Eugene L. Graves, Inc.

HONORABLE MENTION

Howard Van Sciver, Norfolk, Virginia.

B. W. Radcliffe, Macon, Georgia.

Fred E. Ross, Denver, Colorado.

J. Forest Tucker, New Philadelphia, Ohio.

David Silve, New York city.

Peter C. Dooley, Boston, Massachusetts.

M. W. Dreyfuss, San Francisco, California.

Frederick Strecker, Rochester, New York.

Bertram B. Udell, Evanston, Illinois.

Edwin Morley, Glasgow, Scotland.

Ernest B. Fiedler, Frederick, Maryland.

Frank D. Gimble, Cleveland, Ohio.

Joseph Jeangerard, Wilmette, Ill.

John Schuster, Indianapolis, Indiana.

Akel Edw. Sahlin, East Aurora, New York.

A. Sagermann, Canton, Ohio.

Will Randall, Prairie City, Iowa.

D. M. Benton, Macon, Georgia.

Simon Trust, Pittsburgh, Pennsylvania.

B. M. Kester, Cleveland, Ohio.

Eugene J. Vacco, Pittsburgh, Pennsylvania.

E. A. Burns, Pasadena, California.

Milton E. Miller, Santa Barbara, California.



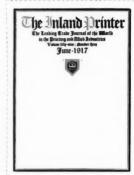
No. 15.— By BERTRAM B. UDELL, The Printing Studio, Evanston, Illinois. Original in red and black on white stock — a striking design.



No. 178.— By B. W. RADCLIFFE, Macon, Georgia. Original in gray and orange on gray-brown stock an exceptionally pleasing design.



No. 65.—By J. FOREST TUCKER, Marsh Printing Company, New Philadelphia, Ohio. Original in black and orange on white stock.



No. 18.—By HOWARD VAN SCI-VER, with Eugene L. Graves, Inc., Norfolk, Virginia. Original in gray and orange on gray stock.

position that judge gave the particular design. A number of these designs are reproduced on these pages and on the colored insert preceding, each being indicated by its iden-

tification number, corresponding to that in the table. This should prove interesting to all readers, particularly to those contestants who survived the first elimination. If any reader's judgment does not coincide with that of the judges, he need only remember that he, too, has his own likes and dislikes, and remember that most the covers passed upon are equally good in design. It must be particularly emphasized here that none of the designs are reproduced in the colors in which they were submitted; and as colors, of course, had to be considered, one should not criticize the selection of the judges unduly. The selection and handling of colors, for instance, went far toward winning second place for Mr. Spaans. The reproductions, it will be seen, can hardly do more than give a representation of the designs and the manner in which they were broken up for color. In the title-lines below each reproduction, the colors of ink and stock used on original are given. thus giving an idea of the

appearance of the design.

It is planned to use one of the designs submitted in the contest on each of the remaining issues of 1917. These will be printed

HOW THE JUDGES VOTED ON THE DESIGNS.

Rank of designs which survived the first elimination. Thirty points indicates first choice; twenty-nine second; and so on down to one point, which indicates a judge's last choice.

Specimen Number.	JUDGES.						Total	Rank.
	1	2	3	4	5	6	Points.	nank.
15	3	25	7	27	22	15	99	17
17	29	14	27	19	18	2	109*	13
18	28	15	26	21	19	3	112	11
22	19	29	23	17	27	21	136*	4
23	18	21	22	28	25	22	136*	3
25	27	20	3	24	23	6	103	16
28	26	27	12	22	29	23	139	2
45	4	16	18	15	20	14	87	18
56	23	6	24	4	3	18	78	21
65	25	7	29	14	24	16	115	8
151	9	4	28	11	17	10	79	20
156	7	26	19	25	21	12	110	12
173	21	23	11	10	14	29	108	15
178	13	19	13	30	28	30	133	5
179	17	24	9	18	26	27	121	6
189	2	8	2	26	8	7	53	24
190	14	18	21	16	16	24	109*	14
200	24	5	1	9	5	13	57	23
256	10	13	5	13	7	4	52	25
235	1	1	4	3	2	8	19	30
282	12	11	17	8	10	25	83	19
283	22	12	6	6	4	1	51	26
292	5	3	14	7	9	5	43	29
298	8	2	16	1	1	17	45	28
299	6	10	15	2	6	9	48	27
314	11	30	20	23	15	20	119	7
405	20	28	8	29	30_	28	143	1
410	16	22	25	12	12	26	113	10
411	15	17	10	5	11	19	77	22
422	30	9	30	20	13	11	113	9

* Where two designs received the same number of points, higher rank is given the one for which a majority of the judges expressed preference.

in the same colors and, so far as possible, on the same stock as was used by the contestant. Readers interested in the contest will therefore be able to see how every detail was

considered by the judges in making their decision.

In conclusion, we want to thank all who helped make the contest the success it has been. We are proud of the many fine designs received. Those whose names do not appear among the highest need not feel ashamed, for many very good designs had to lose.

We plan to devote a column or two each month to a brief comment on the designs received, mentioning the points wherein they are weak. Watch each issue, keep your own entry at hand so that when comment on it appears you will see what caused it to lose. The first instalment follows:

MEDARD COLLETTE, Central Falls, New York.—Well arranged. "Inland Printer" too weak in proportion to border and word "June." Ornament is displeasing and inappropriate. Broken border counted against it.

MILTON E. MILLER, Santa Barbara, California.—An interesting design through clever handling of groups in upper left and lower right corners. Such a handling is generally a failure. Would be more pleasing, however, if symmetrically arranged.

ART W. NOLEN, Danville, Illinois.— Too weak. The word "Printer" should not be given greater prominence than "Inland," the word which distinguishes the magazine. Too many groups.

THOMAS H. ANDERSON, Boston, Massachusetts.— Fine lines forming background of inside



No. 190.— By M. W. Dreyfuss, San Francisco, California. Original in dark green and green tint on light-green stock.

panel should have run parallel to long dimension of page. Decidedly oblong panels violate shape harmony.

WILLIAM H. KLINE, Frederick, Maryland.—A very pretty design, printed in pleasing colors. Border is too prominent.

HERBERT FOWLER, Danville, Illinois.—Border is too "spotty," because of wide separation and prominence of units. Small lines at bottom should not have been printed in the weak blue tint. If one line of a group is letter-spaced, all should be.

HARRY O. O'BRIEN, Anaconda, Montana.— Not enough life — colors are too flat. Main group too low for good balance.

E. A. Burns, Pasadena, California.— Neat. Colors pleasing. Dateline should have been placed higher in interest of proportion.

JAMES M. RAMSEY, Pasadena, California.—Your design shows the need of a border to unify it. Too many groups. Ornament should have been placed as much below the upper group as it is above the lower group. Upper group is too high.

ROBERT E. BAUER, New York city.—Border is not pleasing—it is too crude for a design of this character. Note position of date, price, etc., of winning designs to learn where you failed.

J. J. CONNELLY, Weyburn, Saskatchewan.—A neat and pleasing design. Upper group on one printed in olive and black is too high and lower group too low to allow pleasing margins. The design printed in orange and green is not so good. Small lines at top cause design to appear overbalanced.

H. EMMETT GREEN, El Dorado, Kansas.—A good design. A point against it is the fact that the bottom is wider than the top.

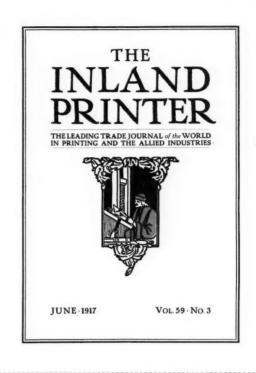
CHARLES GRANT, Sandusky, Ohio.— Too much of a border that is not pleasing. It is also crowded and undignified.

BERTRAM B. UDELL, Wilmette, Illinois.— The design with the "bled" border is the better of the two submitted by you. It is striking and effective to the "nth" degree. The other arrangement is more striking, but goes a little too far.

HOWARD VAN SCIVER, Norfolk, Virginia.—All your entries are good. No faults can be found with them. If you do not win, you will lose to equally faultless designs, which, perhaps, will appeal to the judges as more effective. We like the one set in Pabst better, but must give you credit for striking an original note in the other one.

C. Spaans, Cambridge, Massachusetts,— A very pleasing design.
FREDERICK STRECKER, Rochester, New York.— Your design is very

Frederick Strecker, Rochester, New York.—Your design is very pleasing and effective.



No. 314.— By Fred E. Ross, Denver, Colorado. Original, in gray and redorange on antique gray stock, is very pleasing.

MICHAEL BASAR, Omaha, Nebraska.—A rather interesting design, but the separation of the matter in the small group by ornaments is a point against it.

WALTER R. McGOWAN, Philadelphia, Pennsylvania.— Too much rulework. The ornament constructed of rules is not appropriate or pleasing.

WILLIAM ATKINS, St. Ives, England.—The most apparent fault in your design is that it is crowded. Italic capitals are not pleasing. Lines are not uniformly letter-spaced.

PATRICK F. TYNAN, Philadelphia, Pennsylvania.—Poor distribution of white space, due to scattered arrangement of parts, is the most apparent fault in your entry.

R. T. FAHEY, Colorado Springs, Colorado.—Type-face used is very unattractive. Large sizes of italic closely paneled always appear displeasing. Border and ornament too prominent. Design lacks dignity.

WALTER G. STEWART, Columbia, South Carolina.—A very neat design, but a little weak. The gray ink is too weak, considering the character of the parts printed therein.

F. Beck, St. Louis, Missouri.— Pleasing, but too weak. Would be more satisfactory as a title-page. We prefer the one printed on gray stock

JOHN M. JACKSON, Philadelphia, Pennsylvania.— Colors are a little too warm in tone. It would have been better to have something short below the main group to balance the short line above.

JOHN EDINGTON, Glasgow, Scotland.—A very pleasing design. Color treatment admirable.

EDWIN MORLEY, Glasgow, Scotland.—Surely your design will be in the running. With the line "Inland" shorter than the line "Printer," you have balanced the group and made it of pleasing contour by intelligent placing of the lines and ornament below. Some might consider the design too dull, it being printed dark brown and black on dark brown cover-stock. Its excellent design and soft and pleasing appearance overcome that objection.

J. E. Mason, Halifax, Nova Scotia.—The main fault with your first entry is the unattractive face of type used. Freak letters have no place on the cover-design of a publication such as The INLAND PRINTER. The pyramidal shape of the main type-group is displeasing—and that group and the panel enclosing it are too low on the page, overbalancing it at the bottom. The design set in text type is overelaborate in the use of borders, ornaments and rules. The spaces are



No. 299.— By A. SAGERMANN, Service Printing Company, Canton, Ohio.

Original in green and red on white stock.

not broken up with a view to pleasing variation or good proportion. You should study the principles of design as applied to typography.

H. H. ALLEN, Goderich, Ontario.—A poor design. Making illustrations with straight rules is invariably a failure. Such a style is out of date, and properly so, as it is not pleasing.

AZA B. BISSINNAR, Columbia, South Carolina.— Tint is too weak for printing ornament. Condensed and extended types in same coverdesign are sufficient to cause its rejection. Border too prominent for main display lines printed from outline types.

PENDERTHY INJECTOR COMPANY, Detroit, Michigan.—Wide separation of groups, use of outline type for small lines and treatment of "The" are points which cause your design to fail. General effect, however, is not displeasing.

H. W. Baldwin, Elgin, Illinois.—"Spotty" border is not pleasing and detracts from type. Initial letters to be printed in color should be bolder than letters printed in black, in order that tone will be uniform when design appears in two colors.

OWEN E. LYONS, Easton, Pennsylvania.— Colors and general effect are pleasing. Ornament is a failure in color. Design is too weak and spacing is too wide between the main words, considering amount between lines.

FRANK F. LUTTY, Pittsburgh, Pennsylvania.— Words "Inland" and "Printer" should both be set in capitals or both in lower-case. Design is otherwise pleasing.

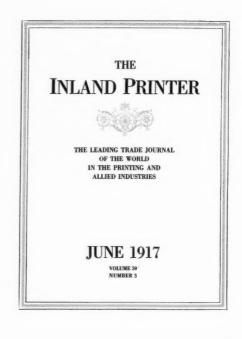
FRANK D. GIMBEL, Cleveland, Ohio.— A "showy" and attractive design. If article "The" had been set in italic, interest would be added.

THOMAS HAYWOOD, Elgin, Illinois.— Main display lines are too small for size of page and strength of border. Extended type should not have been used on page of such proportions. Largest lines in coverdesign are underscored—underscoring should not be done on covers.

EARL J. MYERS, Toledo, Ohio.— Subordinate lines are so large and crowd the main lines so closely, design appears complex and congested. Too many rules.

EDWARD F. CAFFEY, New York city.— Shape of main group, a regular pyramid, is not pleasing. Matter in upper left corner does not balance matter in upper right corner because of difference in size of type and in appearance. Border is too bulky for size and tone of type.

JOHN RODDA, JR., Houghton, Michigan.—Very pleasing. Lower group is a little too low.



No. 151.—By J. Forest Tucker, Marsh Printing Company, New Philadelphia, Ohio. Original in black and orange on buff stock.

L. A. PRUDHOMME, Natchitoches, Louisiana.— Too many groups or forces of attraction. Poorly balanced and proportioned. Study designs reproduced, especially as to manner of placing the several parts.

A. W. Nelson, Crafton, Pennsylvania.— A good design. "Inland" is a little too large in proportion to "Printer." Considering comparative weakness and extent of parts printed in color, a stronger color—red-orange, for example—could have been used to advantage.

J. FOREST TUCKER, New Philadelphia, Pennsylvania.—A beautiful design. The words, "The leading trade journal, etc.," are a little too large.

FRANK BLATTAN, Cleveland, Ohio.—The date-lines could be raised about two picas and better proportion result. Good design.

THOMAS W. CHALLIS, Oxnard, California.—Colors too flat. Rules of inside panel not properly joined. Rather too commonplace.

PHILIP CORRIN, Los Angeles.—Article "The" too small. Border too "spotty" and attracts too much attention. Colors pleasing.

R. P. GOTTSCHALK, Laramie, Wyoming.—Main display too small, considering strength of border. Neat, but ineffective.

W. J. HUNDLEY, Clinton, Iowa.— A pleasing cover.

WALTER H. HANDLEY. Toronto, Ontario.—The design in Chaucer Text is an interesting and pleasing page. Brown is too dark on other design, which is also rather complex and "spotty." Design printed in blue and yellow would be better if "The leading, etc.," was set in smaller type and placed below name of paper.

J. J. GUTHRIE, Galveston, Texas.—Design is neat, but very weak. It also appears top-heavy.

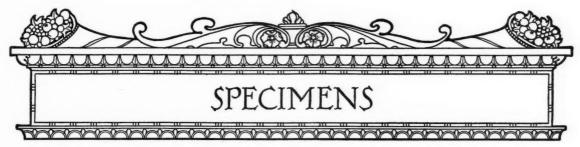
JOSEPH M. CASSIDY, Los Angeles, California.— Type-face too faney. Small group printed in orange is in exact center between groups above and below, violating proportion. Small type should not be printed in orange.

W. J. LaBelle, Cortland, New York.—Altogether too "spotty." It is bizarre, undignified and cheap in appearance. White space is poorly distributed by placement of main group, and an appearance of congestion and complexity is caused by scattering of groups over the page.

ROBERT M. Antes, Evansville, Wisconsin.— Too much color. Triangular ornament made up of border is too large. Letters of word "June" should not have been so widely spaced, or hyphenated.

"June" should not have been so widely spaced, or hyphenated.

Benton Brown, Portland, Oregon.—Border is too forceful and is not pleasing. Rather interesting at that.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

NARCISSE J. LAVIGNE, Worcester, Massachusetts.— Your business card is very unusual in appearance and is well executed.

THE WAVERLY PRESS, Baltimore, Maryland.

— Your handsome calendar is interesting, effective in design and well printed.

FRED CARPENTER, Philadelphia, Pennsylvania.

— The bill-head for the Samuel Carpenter Company is quite unusual, and for that reason effective.

STEBBINS-EBY PRESS, Fresno, California.— The samples of small work indicate to us that you are still on the job and doing the same high-grade work.

THE OBERLANDER PRESS, Syracuse, New York.— Both the letter-head and the removal notice are good examples of typography, distinctive in appearance and well printed.

AMERICAN LOOSE-LEAF MANUFACTURING COM-PANY, Chicago, Illinois.—Your salesman's advance card is satisfactory in every way, and very properly emphasizes the name of the firm.

Copco Facts, house-organ of the Central Ohio Paper Company, Cleveland, Columbus and Toledo, is an interesting little paper, well handled from every mechanical standpoint in printing.

FRED EDINGER, Philadelphia, Pennsylvania.— The tag for the florist is very interesting in appearance, as is also the Carpenter bill-head. We have no suggestions to make by way of improvement on either.

EDWARD St. GEORGE, San Francisco, California.—Your clever advertising stunts always interest us, and we welcome receipt of them. We have no fault to find with them, for they are excellent in every way.

Lora H. Balley, Salisbury, Maryland.— The Messick business card is well designed, but the yellow used for the second color is too weak for the printing of lines of type. Brown or red-orange would have been better.

THE INLAND PRINTER has received a very neat calendar from the printing department of The Holyoke Vocational School. The leaves are printed on ripple-finish cover-stock, yellow tint, illustrations of various views about the school being printed from half-tones on white enameled stock and tipped to each leaf of the calendar.

THE E. T. LOWE PUBLISHING COMPANY, Nashville, Tennessee.— The specimen-book of type-faces is well handled. A much smaller page would be better, because it would be more easily handled. Something which could be inserted in the pigeon-hole of a desk or carried in the pocket would give better service, we are sure.

G. E. Ford, Raleigh, North Carolina.— Your own candidate card is a distinct novelty. That novelty should create interest, and, as the advertisers say, "get your message over." The other cards are ordinary, that one for Mr. Collins, your colleague or opponent, being scattered to such an extent as to make holding the attention doubtful.

A. F. Droste, Waverly, Iowa.— The specimens are very good. On the large circular for the Tripoli Mercantile Company the small type in the panels is too small, considering the large size and bold character of the display type. The text-matter, in fact, appears lost. The letter-head for the Fleurdale Poultry Farm is very neat.

The Minden Courier, Minden, Nebraska.— The specimens of letter-heads are well designed, but on the one printed in three colors the green is too warm in tone, inclining too much toward yellow. It seems to us that it could have been printed in two colors just as well as three, and with equal, if not better, effect—and at less expense.

J. J. GUTHRIE, Galveston, Texas.— Typography on the specimens sent us is up to your usual standard. The program for the Texas Cotton Association is not pleasing, however, as printed in medium brown, red and a bright green. It is too warm in tone, too bright and startling for that class of work. Black would have been better than the brown for the several designs.

MARK BLACKWATER, Riverside, California.—
The band concert program is nicely designed and composed, but you made a mistake in printing it in such a light color. We dare say you can not read the small lines printed in light brown under artificial light. It places a strain on the eyes in daylight. Black or a dark brown should have been used, considering the color of the stock — sepia.

THE INLAND PRINTER has received from The New York Evening Post a copy of the type-book which it furnishes advertisers and advertising agents who place advertising in that newspaper. The inside pages simulate a type-founder's catalogue, a line of every size and every style of type in the Post composing-room being shown. The book is attractively bound in leather and stamped in gold.

E. A. PARKER, Anthon, Iowa.—The general arrangement of the Herald letter-head is good. It would be improved by the use of red-orange instead of the dark lake shade of red used. Another lead or so placed immediately above the main display line would relieve the slight effect of congestion apparent there. We would prefer a single rule to the double rules used as a band across the top of the design.

CARL J. H. ANDERSON, Amherst, Ohio.— Your work is excellent in every way. Simplicity of design and the use of old style typeface are characteristic features. We are reproducing three specimens in this issue.

YE CLOSTER PRINT SHOP, Chicago, Illinois.

— The type is entirely too large on the leaflet,
"Our Own Abe Lincoln," the size adding to
the complexity of the Tudor Black used for
setting it. Roman type, smaller in size and
with more white space around it than in your
arrangement, would result in a great improvement. The same fault, too large type, is
apparent in the other leaflet, "Let's Pull Together." The package-label is very effective.

AMOS STOTE, New York city.—The two booklets of the M. W. Kellogg Company, written and designed by you for The W. O. Woodward Company, the printers, are excellent examples of high-grade printing and effective advertising. We see no reason why they should not prove profitable to the firm



Rose Dance
given by the
Amherst Telephone Girls

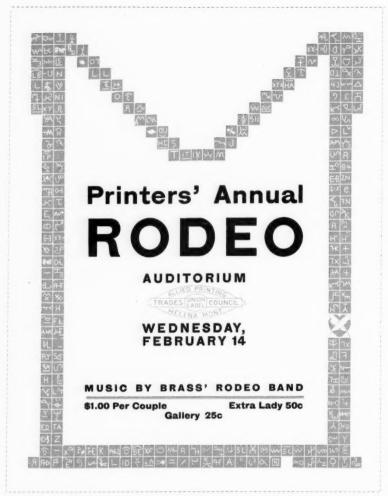
Elks Hall

Elyria

Tuesday Evening February the 20

Music By Johnson's Orchestra Cleveland

Pleasing folder title-page by Carl J. H. Anderson, Amherst, Ohio.



An interesting window card from the Record Printing Company, Helena, Montana, in which logotypes, showing brands of various cattlemen, are used to form a border representing a matrix, thus symbolizing at the same time the "Rodeo" and the trade.

using them to impress upon prospective builders the great importance of proper chimney building.

Amos C. Rohn, Minerva, Ohio.—The specimens of your typography are of good quality, much above the average of "country shop" printing, quoting your name for the small plant in the small town. "The School of Magic" stationery forms are effectively designed in a style favored by theatrical enterprises—and yet it does not go to the extent of being bizarre, as such work too often appears.

RECORD PRINTING COMPANY, Helena, Montana.—The work you are turning out is of excellent quality. We prefer regular rectangular borders on title-pages, cover-designs, etc., to novelty arrangements such as that made up for the cover of the A. F. and A. M. 1916 Proceedings. When one attempts to obtain odd shapes in borders he not only spends more time on the job than he should, but makes the border such a prominent part of design that, through distinction, it interferes with the attention of the reader to the type. Ordinarily, we discourage the use of dark-colored cover-stocks, for, to make the designs on such stock readable, bold types must be used — and bold types do not make as pleas-

ing an appearance as light-face styles. The window-card for the Printers' Annual Rodeo is a distinct novelty. Printing is symbolized by the formation of a border indicating a linotype matrix, made up from blocks showing in reverse the brands used by different cattlemen in that section of the country to distinguish and protect their cattle. For the information of readers who may not be familiar with the laws of the cattle country, we will state that owners of branded cattle are required by law to advertise their brands in the public press, and these small reverse blocks are used as part of such advertisements. The design is reproduced.

WILLIAM H. HOSKINS COMPANY, Philadelphia, Pennsylvania.—The directory number of your house-organ, giving directions for locating the different departments in your store, is quite satisfactory. We are sure, however, that a red inclining more to orange would have been more satisfactory throughout, although the shade used is not bad. Italic capitals are not pleasing and their use should be avoided. Your letter-head is very striking.

J. L. ALDERFER, Lansing, Michigan.— The specimens could be improved by slight changes. The Neer letter-head is printed entirely too low on the sheet. The borders and rules are too prominent on the blotter, "Remember," subordinating by their prominence the type in the design. You improved the Emery invoice. Pay less attention to rules and borders and more to the type. Be sure they are not complex and that they are easily read.

PHILLIPS PRINTING CONCERN, Los Angeles, California.—The book, "Dominance," is a forceful piece of work, the format being appropriate to the title—big, robust and effective. We do not admire the use of purple for printing the text, even though the type used is of a comparatively large size and bold. It is too startling. If all the type-pages had been printed in black, as some of them are, the illustrations in color would have, by contrast, been more effective.

THE PRINTING STUDIO, Wilmette, Illinois.—We are reproducing your interesting blotter, "Printability," herewith, not merely because it is an effective piece of printed advertising, but for the interesting manner in which you have handled "ability to print" in one word. The border, here printed in black, was originally printed in a full tone of green.

The Altoona Mirror, Altoona, Pennsylvania.—The specimens of your printing are in every way up to the high standard of previous consignments. We admire the dignified, plain and neat treatment given the various designs. Simplicity in typographic design is most essential of all requirements for good work, and when such printing has the added advantage of being effective and interesting, nothing

printability

The Printing Studio Wilmette, Illinois

"The ability to print" effectively combined in one word on a blotter by Bertram U. Udell, Wilmette, Illinois.

more can be obtained. We commend your compositors for the intelligence displayed in the work they do.

C. F. WHITNEY, Wayne, Nebraska.— The "Senior-Junior Banquet" menu is very attractive, in marked contrast to some of the overelaborate designs you have sent us before. Simple designs, marked by restraint in tone of type and a sparing use of color, are best. It can well serve as a pattern for your future work. We feel that printing the cut in the same color as the ribbon used to tie the menu adds considerable to the appearance of the work, although the design printed in one

color is satisfactory.

WILLIS W. JONES, Merrill, Wisconsin .- The dance-ticket is well set. The letter-head contains too much copy and loses effect for that reason, but, considering the amount of copy, we feel that you did well in its arrangement. The type used for the main display line is primarily an advertising face and is hardly dignified enough for use on commercial stationery items. If the main central group was raised about one pica, the design would be better balanced, and the white space would be distributed to better advantage.

SOUTHERN PRINTERS, Americus, Georgia.— The blotter is not so bad. The diagonal arrangement could have been avoided and the design made more pleasing by placing the group printed in the upper right-hand corner in the lower right-hand corner, thereby balancing the group in the lower left-hand corner. The large central group could be raised somewhat above center to balance the design and to overcome the effect of too much weight at the bottom. The two small groups could have been set in type at least one size smaller.

JOHN J. McSweeney, Boston, Massachusetts. - All your specimens are neat and pleasing We would not have printed in appearance. the folder, "From Cape Cod to the Golden Gate," in orange. To read it in daylight is a strain upon the eyes, and we imagine it would be almost impossible to read it under artificial light. The use of capitals throughout on the McDonald removal notice should have been avoided, as capital letters - especially in masses of small size --- are very difficult to read. The letter-head for Melconian, the rug dealer, is very interesting and appropriate, the square ornaments printed in color giving a very good representation of rugs.

W. J. HUNDLEY, Clinton, Iowa .- You are turning out some excellent composition, and the pressman cooperates with good work in his department. Salesmen for the T. I. McLane Printing Company, the employer in the case, can go out and sell printing on the basis of quality. An occasional specimen puts in ap-pearance which, mainly because more money was spent on it, would be considered of higher

DON'T Miss This Big Event! Wednesday April 25_{8:15 p. m.}

Printing Picturized

An Educational Moving Picture in Seven Reels will be exhibited under the auspices of The Franklin-Typothetae of Chicago at

RCHESTRA HAI



Telephone Harrison 4287

POSTER advertising this big event has been sent you for display in a prominent place in your work rooms and full information relative to general admission and reserved seat tickets has been sent you.

Everyone should see this great series of inspirational, educational films. Every employing printer should make arrangements to have his employees benefit by seeing this picturized story of the great printing profession. LADIES INVITED ESPECIALLY.

Order Your Tickels TODAY.

THE FRANKLIN-TYPOTHETAE OF CHICAGO

A striking announcement-circular, designed by Ed A. McGrady, with Sleepeck-Helman Printing Company, Chicago, Illinois.

quality than yours, but for every-day printing your work will stand comparison with the best now being done. The letter-heads are especially interesting.

The Ravenna Republican, Ravenna, Ohio.
-The souvenir folder, "The Creation of is pleasing in format, but subject

to improvement in important details. Such large masses of matter as make up the two inside pages should not be set in capital let-Capitals in mass are difficult to read, displeasing in appearance and almost invariably repel, rather than invite, the reader. The cover would be more pleasing if type at least one size smaller had been used throughout, and if the lower group had been set in lowercase instead of capitals.

J. GLENN HOLMAN, Champaign, Illinois .-Your specimens are of an exceptionally good grade. Simple, neat typography, coupled with good presswork, produces an effect wholly pleasing. The specimens are as readable as type can make them, which is the really big and important thing—and something that all too many compositors appear to lose sight of. One of your designs is reproduced.

QUINLAN-FRICKE PRINTING COMPANY, St. Louis, Missouri.- The house-organ, Dash, gotten up in an interesting manner. The idea of the return card as a part of the cover, perforated for removal, and so cut out as to clasp the cover in the same manner as some pocketbooks are clasped, is a good suggestion for others seeking a combination of novelty and utility. The red-violet tint-blocks, used

N Optimist is a Fellow who makes Lemonade of the Lemons he has handed him. Advertising Blotter issued by the Twin City Printing Co. Let us do one as good for you?

An interesting and effective blotter arrangement by J. Glenn Holman, Champaign, Illinois. Mr. Holman's work is characterized by simplicity of arrangement and the consistent use of readable and pleasing type-faces.



Two interesting and readable typographic forms by Carl J. H. Anderson, Amherst, Ohio, in a style characteristic of all his work.

on the inside pages as backgrounds for the type-matter, are too strong and make those pages appear rather "cheap." A light buff would have been much more pleasing and every bit as effective.

J. ORVILLE Wood, Cleveland, Ohio.— The Whitmore banquet menu is an exceptionally fine piece of work, typography being especially good. We have always objected to booklets or folders which are bound and open at the top, because of the difficulty experienced in turning from page to page and in holding them open. It is all the more difficult to open and hold them in place when the leaves are of cardboard, as in this case. The school menu—cut out to the form of a pennant, with the name of the school on the front cover to further simulate that appearance—is excellent. It should have proved popular with those in attendance.

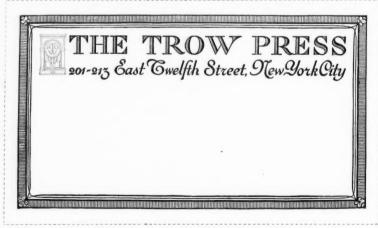
WESTERN PRESS, LIMITED, Moose Jaw, Saskatchewan.— The specimens are not at all bad and have a rather distinctive appearance, due to unconventional arrangement. Tudor Black is a style of letter we have never admired; it possesses nothing of beauty to recommend it, and any design in which it is used suffers in appearance because of it. We note also that the compositor has a fondness for rule and border work, which sometimes causes him to subordinate the type to decoration. Better no ornamentation at all than that which handicaps the type in the performance of the object for which it was intended. Study the simple and dignified arrangements shown in this department from time to time.

Morris Reiss Press, New York city.— Specimens of your work continue to interest us, the various little cards being unusual, attractive and pleasing in appearance. We do not admire the cover-design of the programbooklet for the Mona Club. If the words "Souvenir Programme" had been set in two lines and placed lower in the panel occupied, the white space of the design would have been more uniformly distributed. These important words are hardly prominent enough in the design as printed. On the inside pages of the program, a buff would have been more pleasing than the rather strong yellow. You do very well in the selection of colors—your combinations are quite unusual.

ROBERT SMITH PRINTING COMPANY, Lansing, Michigan.— The Easter Number of Complete Display, house-organ of Hugh Lyons & Company, is a very commendable piece of work. It reflects much credit on your copy-service department, as well as the mechanical departments. The cover is pleasing, striking and interesting. Presswork is of a high grade, especially so since machine-finish stock only was used. The half-tones show up nicely—in fact, the only thing about the issue we do not admire is the use of italic capitals for the initial letters of the words in the headings. This style is proper only on work where the nature of the subject-matter permits of an antique treatment. Modern store fixtures and merchandise should not be so represented.

R. C. BAUER, Evansville, Indiana.— The letter-head designed by you for the local pressmen's union is interesting and unusual. do not like to see the initial letter of a line so far removed from the remaining letters of the word of which it is a part. The design is not well balanced, being too heavy at the left side, but sometimes this may be overlooked if the effect obtained is worth the sacrifice, and we feel that it is here. Owing to the shape and character of the ornament enclosing the initial letter on the envelope corner-card, the design would have appeared somewhat bottomheavy had the label been left in its original position. As it is now placed it helps to stabilize the design. The colors, a dark olivegreen and orange on white stock, are very pleasing.

GRIST PRINTING COMPANY, Lenoir, North Carolina.— The wall-hanger, on which "The



Package-label by The Trow Press, New York city.

Star Spangled Banner" is printed, with the name and business of your firm below, is good. An improvement would result if the display lines at the bottom were raised slightly to obtain more marginal space below and a better distribution of white space all around. One type-face for the display would make the appearance more pleasing. The package-label is not so good, the lines naming the character of the business being too large in proportion to the size of the firm-name. If the latter occupied a full line, and if the matter alongside the ornament was set in smaller type and the lines centered, the white space would be more uniform throughout and consequently more pleasing.

PAYNE INVESTMENT COMPANY, Omaha. Nebraska.- In a general way, your publication. The Land Owner, is a good one. standpoints of copy and general layout, we see small chance for improvement. Presswork is not all that it should be, and the illustrations do not show up as snappily as they might be made to show by more thorough make-ready, better and more ink. To show to best advantage, the solids of a half-tone should appear black, contrasting sharply with clean, light high lights. In the half-tones of the copy sent us the solids and high lights blend in light grays. The pages appear crowded, and it is our judgment that a slightly smaller type-face should have been used. Correcting this effect of congestion, due to crowding, would make the pages more inviting and readable.

O. H. WALTERS, Columbus, Nebraska,- Although not without faults, the specimens of your Mr. Davis' work are good. We would prefer to see your business letter-head printed in two colors instead of three. It could have been so printed, and improved thereby. The yellow is too weak in tone and "carrying power" for printing lines of type. The color used for printing the border, or a medium brown, could have been used for printing all the items appearing in the two colors. prefer conventional forms on letter-heads, except when something really distinctive is obtained — and distinction is not obtained by excess use of rules, ornaments, etc. The mailing-folder, "Folders," and the folder entitled "Profitable Printing," are very good. The last named item would have been better had a brighter red been used.

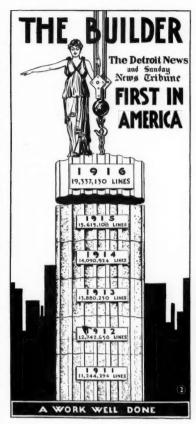
LOUIS LEONARD, Chicago, Ill.— The folder letter-head for the Dairy Trade Market Place, on the first page of which the regular heading appears—and on the two inside pages a display spread, exploiting the advantages of advertising in the publication, illustrated by a cover of the magazine placed at an angle in the center—is subject to improvement. The inside spread is satisfactory, but the main display on the letter-head is entirely too large. The use of three different styles of type is another fault. While it was considered per-

Color Harmony

A talk by M. V. MICHEL to subtlines young printers & pressures at Stock High, TUESDAY NIGHT, February 8th

If SFOREMAN of the large National Cash Register prescools from the pressuran's standpoint. It has been vouchasted thousand and one details of adapting inks to papers than that possessed by Mr. Michel. The execution of the finest color printing has been his life work. His talk is in connection with the regular Advanced Printing Class and will brattle visit practical, helpful, worth-while information that every printer and presuman should know. Cash

Card announcing a lecture on color harmony, the border across the top being printed in colors to represent the gradations of color forming the spectrum. Submitted by J. H. Chambers, instructor of printing, Dayton, Ohio.



Design by E. S. Thrasher, a printer, which won second prize of \$75 in the "First in America" contest, conducted by *The Detroit News* and *Sunday Tribune*, Detroit, Michigan.

haps necessary to maintain the style of the magazine's heading in the letter-head, the minor lines could have been set in one series. The great contrast in tone is another fault which could have been overcome by using slightly bolder type for the unimportant small lines. Presswork, as you say, is poor.

WILLIAM BURMESTER, Pittsburgh, Pennsylvania .- Considering the limited experience of the apprentices under your guidance at the Ralston School, they do exceptionally good work. The most noticeable fault is the use, in several instances, of larger sizes of type than are necessary or expedient. The verse by Dunbar, printed in pink and green on yellow tinted stock, is a good example to illustrate this fault. If smaller type had been used, it would not have crowded the border so closely, and the effect of congestion, now apparent, would have been eliminated. The verse could then be read with greater ease and satisfaction. We do not admire the rough effect on several of the tint-blocks used. It seems that they detract from the type because so prominent, and that prominence is due in large measure to their "spotty" character. The yellow tint-block could have been omitted from the card, "Who Am I?" and its appearance improved.

H. B. HIBBARD, Rochester, New York.— The blotters would be better if you had refrained from using the border around the calendar blocks. You are right in your statement that there is too much white space at the top, which causes the design to appear bottom-heavy. In addition, it made necessary the use

of smaller type than would have been possible otherwise, and the text is therefore not as readable as it should be. By setting the three words of the main display alongside the cut of the milk bottle, the arrangement would have been more pleasing and room would be available for the larger type at the bottom. We prefer to see the calendar-blocks placed at the top or bottom, so that they will not constitute interruptions to the reader in passing from heading to text. Ten and twelve point are more readable than eight-point, and where it is possible at all to use one of the larger sizes it should be done by all means. In both the December and February blotters the signatures crowd the bottom of the sheet too closely, and the variation in marginal space and white space is not pleasing.

J. H. CHAMBERS, Dayton, Ohio.— The memorial book to E. J. Brown is a beautiful one. It would be hard to improve on the design of the title-page, and the text pages, set in twelve-point Caslon Old Style, printed on Strathmore De Luxe, with wide margins, are decidedly pleasing. We believe the violet tint could have been made slightly stronger to advantage, but it is satisfactory as it stands. The cover-design would be more pleasing if its shape was of the same proportions as the However well handled, group on a narrow page, especially when the group leaves small margins at the side, is never quite pleasing because of the lack of harmony between design and page. The text of the cover-design is made up simply of a statement of the deceased, as follows: will not be with you for a little while, but you must all work harder than ever to keep up the standard of the schools .- E. J. Brown. The name was printed in blue ink from a zinc etching of Mr. Brown's signature and gives one the impression, at first glance, that each copy was personally signed. Nevertheless, it adds a personal touch, which to friends and admirers of the gentleman doubtless means much. We thoroughly enjoy looking over such specimens. The other work is uniformly good, the handling of the card announcing the talk on color harmony, across the top of which a representation of the spectrum was printed in colors, forming a band, is excellent and sure to inspire interest in the lecture. It is reproduced. We do not admire the use of italic initials on the folder, "History - Art," nor their placement outside the boundary of the type-page. The lessonleaves on the handling of initials are nicely handled and interesting.

HAYS ADVERTISING AGENCY, Burlington, Vermont.— The handsome booklet, "The Rock of Ages," designed by you to exploit dark Barre granite for monument and building work, is a production of which you may well feel proud, and we feel sure it will prove profitable advertising for the Boutwell Milne & Varnum Company, for which firm it was prepared. The many illustrations are printed from rather



The package-label of one of America's most capable typographic designers, John Henry Nash, San Francisco, California.

THE INLAND PRINTER

coarse screen half-tones in flat black ink—without luster—over a Ben Day or Metzograph background tint plate, printed in light olive, and present an appearance, at first glance, not unlike rotogravure or offset. The text matter is well set in a large, readable size of type, and, being a description of the

tising now being done and the frequency with which one meets with most of the type-faces in use. It was interesting to us to find in the collection several copies of the house-organ issued by the Hotel Statler. We have long admired this excellent little publication, "Statler Salesmanship," and have been curious to

be considered very good. A nice hand-lettered cover-design would have been preferable to the Bradley used for setting the display on the cover-page. We have never been able to see anything of beauty in this style of letter, and the majority of printers with whom we have talked voice the same opinion.



Effective direct-by-mail advertising forms, planned and printed by and designed and printed under the supervision of Fuller & Smith, Advertising, Cleveland, Ohio.

Vermont granite fields, how granite is found and quarried, it should prove interesting reading to any one. At the bottom of each page of text, an illustration, reproduced in half-tone from line drawing of the grave and monument or tomb of some famous man, is printed, which also adds an element of interest. Of course, the advantages of granite construction are recited, the title, "The Rock of Ages," is advertising in itself—and to the point.

A COLLECTION of some of the finest examples of direct advertising literature has been received from Fuller & Smith, Advertising, Cleveland, Ohio, under whose direction the various items were prepared for the several advertisers. The work is characterized by good, interesting copy, effectively designed and illustrated, and printed in colors in such a It is, moreover, way as to force attention. the kind of advertising that brings results. The display lines on all the specimens, and some of the examples entire, are hand-lettered. This gives the work that distinction which is not so readily obtained with type — if it is at all possible, considering the amount of adverknow who was responsible for its production. Several examples of this clever work by Fuller & Smith are reproduced.

CLAFLIN-HILL PRINTING COMPANY, Chicago, Illinois.- The book designed and printed by you for the Everett Literary Society is, in a general way, commendable. Improvement would have resulted had the type-sizes on the title-page been smaller throughout, and if the large half-tone illustration of the honorary members was of the same proportions as the page on which it is printed. The wide variation in margins on this page is displeasing. We imagine, however, that it represents only another occasion where the printer was given cuts and an arbitrary page-size, with no relation between the two, and told to go ahead. In such a case you could hardly be held responsible. The printer would do well to insist that he have the decision as to the size, shape and character of the plates he is to use if he is to be held responsible for the quality of the Other admirable features about this particular piece of work help to overcome the faults cited and, as a whole, therefore, it would

F. E. RACE, Lewistown, Montana. - The large collection of specimens of your typographic work is exceptional in the general all-around merit of every item. Almost any one can do an occasional good job, and many compositors hit the mark more often than they miss it, but all your work is satisfactory. Customers of your house are getting good value for their money, and from the style of the work we are certain that it is rapidly set, which is also important. That's one place where the advantage of simple treatment comes in. To look backward at some of the designs characteristic of the rule-twisting days and compare them with modern styles, leaves no doubt but that typography has improved wonderfully. We note in the small cards, particularly, that you have made too free use of Capital letters are not only more difficult to read than lower-case, but the fact that capitals are all full height, having no shoulder at the top as many lower-case letters have, causes an effect of congestion which in itself makes for difficulty in reading. The programs are particularly pleasing.



BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

"A Little Story from Printing's Progress."

"Do you know the story of Billy Sunday and Badsen (not Sinbad) the sailor? The seaman followed the crowd to the big tabernacle and sat entranced through the preliminary service, wondering what it was all about. Suddenly Sunday commanded every one to rise, and requested the sheep to line up on one side and the goats on the other. There were many sheep, but no goats. Badsen sat still till Sunday roared at him, 'Will our seafaring brother

insert carry the impression of high quality in workmanship and artistic selection and arrangement of copy and illustrations.

The story of the Barta Press's printing service runs smoothly from one department to another, accompanied by the illustrations.

"Years ago the advertiser wrote all his own copy, tucked it under his arm, and brought it to the printer. All the printer was expected to do was to set it in type. But



Fig. 1

please decide as to his hereafter?' Said the Swede, 'I don't know the game, but, just to see it played, I'll be a goat.'

"So many business men are 'all at sea' on the subject of printing that we've made this little pamphlet an explanation of how the 'game is played' at 28 Oliver street."

This is the intensely interesting lead of an artistic brochure by the Barta Press, Boston. Written in a chatty, personal, man-to-man style, the copy itself gives the impression of worth-whileness and the service that the Barta Press offers to its customers. Printed in colors on Strathmore deckle edge, hand-made finish, mode, both cover and

it's far different now. The client may bring anything, from a vague idea to a complete story in any form, however rough, and copy specialists transform it into a living message, as chock-full of salesmanship as a nut is of meat.

"Then the designers clothe the message in one form of display that best fits its character and purpose. Master craftsmen are these, with a broad knowledge of human nature and an uncanny skill in the many varied forms of display."

Then carefully carrying the thought and interest of the reader from the copy and designing, as covered on pages 2 and 3 of the brochure, the following paragraph begins



FIG. 2.

on page 3 and runs over to page 4 (pages 4 and 5 are reproduced in Fig. 2):

"Much more than copy and design, however, are necessary to-day. As clever a writer as Arthur Brisbane says that 'a good picture is worth a million words.'" (See Fig. 2.)

Pages 6 and 7 hit the high places of importance regarding composition and presswork, and the closing paragraph on page 8 leaves a good taste in your mouth for more, but invites you to secure additional information about your work from the Barta Press by means of an inclosed return post-card which addresses the Barta Press as follows: "Gentlemen: What special knowledge, experience and equipment have you for helping us to sell more

The last paragraph of the story follows:

"As Billy Sunday might say, 'We're ready now for the offertory.' What contribution have you to make for printing's progress?"

When measured by the five steps of successful advertising—to attract favorable attention; to develop interest; to create confidence; to convince; to induce action—this brochure should make good. Its appearance would get favorable attention on the desk of any buyer of printing; the first paragraph creates interest, and confidence grows as the story progresses. The reader could hardly fail to be convinced, as the work of the brochure itself is eloquent proof that the staff of the Barta Press is composed of men who are capable of producing high-class work, and the inclosed card makes action easy.

I am sure that the returns from this brochure were sufficient proof of the fact that good printing is economy salesmanship.

"The Business That Service Built."

"To the spirit of success as exemplified by a firm which has tripled its plant and the amount of business done within three short years, is this booklet dedicated. It is a business that service built. To-day it stands as an equal with large city concerns for complete service, and is now considered one of the big, progressive houses of the State." This introduction to the snappy service story of the Flint Printing Company, of Flint, Michigan, is typical of the enterprising way they do things in that State.

Eight pages of the booklet are devoted to illustrations, which give a good impression of the size of the plant and graphically back up their brief statement of the \$60,000 investment in machinery and materials. With the exception of the frontispiece - individual pictures of the officers of the company - the illustrations. however, are lifeless and lose much of the impression value that they should give. The illustration of the pressroom as shown in Fig. 3 is similar to the others used in the booklet. It was made when the presses were idle. A retouching to bring out strongly the various machines in contrast to the detail of the background would have helped some, but much better would be a picture of the pressroom when all hands were on deck, as the seaman says. That thirty-two people are employed in the plant is stated in the booklet, but a much stronger impression would be carried by seeing these people at work. The business office, the composingroom, part of the cylinder pressroom, the platen press-

room, the bindery and two views of the building are shown. Besides the story of the success of the Flint Printing Company, a page is given to an explanation of the "Office Service and Bindery" department; a page to the "Advertising Service Department" (shown in Fig. 3); and a page to the suggestions for "Utilization of Postage Waste." The copy of this last page is of particular interest to the printer who would develop a steady business in small forms.

"More than seventy-five per cent of the letters, statements, bills, etc., that go out from the average business office are under weight. They should contain an insert,

such as a folder, blotter or booklet, at no extra expense.

Advertising Service
Department

Somewhat

OMETHING more than modern machinery and shalle watern not in the shall produce mechanically part to the prefectly sequence from the modern printing plant tokes changing conditions it has been not not an extended and the modern printing plant tokes the production of all Direct Advertising and advertising. Internative, from the writing of copy of the printing and advertising, furnish hay-out a state of the printing and advertising, furnish hay-out and tryinder press and will assembled plant to the printing and advertising, furnish hay-out and stripled press and will assembled plant to the printing and advertising, furnish hay-out and stripled press and will assemble plant to the printing and advertising, furnish hay-out and stripled press and the printing and advertising, furnish hay-out and stripled pressure of the whole the printing and advertising, furnish hay-out and stripled pressure of the shall be advertised to the printing and advertising, furnish hay-out an advertise, not write to present which the printing and advertising, furnish hay-out an advertise, not write upon the printing and advertising, furnish hay-out and stripled pressure of the whole to the printing and advertising, furnish hay-out and stripled pressure of the printing and advertising, furnish hay-out and stripled pressure of the printing and advertising and adve

Fig. 3.



troduced me to the inventor himself, who has long been associated with the Cookey Company 20 Unfortunately I can not a mechanic, and cannot tell you in just his verbage of the mechanism of these machines; but after warding carefully for some time their various operations. I can say that they are extremely effective they go to press. I saw that composing rooms not coupled with the justifier must common agreed and of time and an endless quantity of lock-up material, aluga, etc., in preparing forms for the presses. Not so with the justifier 20.

The form is correctly placed in its frame and adjusted to the Mr degree, then but mad it possered around it, which cook in about two seconds, and it is ready for the press. When it has been printed, the now cold metal it remelted and used again. Special metal furniture for locking up can also be made on the justifier, at practically no cost, and in listle or no time, and time it moves; in the printing industry, as in any other 29

29 2

AM forced to admit at this point that heretofore my igtonance had lead me to believe that printing was made from type. Note out the Codey retablishment. Everything is deterotyped first, which fact accounts for the remarkably clear, clean-cut printing 1 noted on the great sheets as they came from the press 25 25.

There seemed to be tons of type at one's disposal, judging from the numberless racks so full of it, while at one end of the big room

Page eleces

FIG. 4.

"The space one insert would occupy, if paid for at magazine or newspaper rates, would be many times the cost of printing. And your message would be delivered with less competition and for longer intervals than a magazine or newspaper advertisement.

"Letter inserts sent out with your correspondence reach people who are interested in your goods. There is no circulation waste.

"Used in this connection with other forms of direct advertising, envelope inserts properly prepared will more than pay for themselves in direct results.

"Test their pulling power in your business."

Accompanying this argument for direct advertising are two letter inserts and a return card on which the reader is asked to indicate the class of printing regarding which he would have further information, ideas and suggestions.

The hand-lettered title of the booklet is embossed on artist's cover, of a light brown, and the inside pages are printed in black on white enamel paper with orange-tint borders around type-pages and plain rule borders in tint around blocks of type on the pages that carry the illustrations. Initial letters are printed in red. Throughout the booklet there is a more generous use of white space than "war prices" would warrant, but perhaps the quality effect is not lost on the reader of the booklet.

"As Others See Us."

As a good example of the truism that the biggest book is not always the best, the riotous waste of words and the inappropriate use of decoration in the booklet of the W. B. Conkey Company, of Hammond, Indiana, strikes most forcibly. Written in a personally conversational style as the observations of a visitor in the big plant of this company, there is an interest that perhaps could not be secured in any other way, but the too frequent use of

superlatives spoils the effect of an otherwise forceful message.

The hand-lettered cover of the book, as shown in Fig. 1, is printed in dark brown on buff antique cover and seems to clash with the heavy artwork around it, which is printed in pale brick-red. That it would draw attention there is no doubt, but one must remember that there are two kinds of attention. The printed message that draws the attention for one fleeting glance without holding it or creating interest has failed in its purpose.

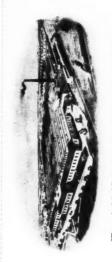
From a very good title-page we turn to an inside view of the president's office, but before we can look at it we must turn the booklet half around, as it is printed the long way of the page, as are half of the other illustrations in the booklet. "But," you say, "the illustrations are long and won't go on the narrow page." Then turn the pages the other way and bind at the end. Make it just as easy as possible for the buyer who is reading your booklet. You are making a bid for his time, and if

you bid too high you won't get it. On page 3, with a large initial letter in red, we start our story:

"The thing that inspired this particular article is the fact that I have just made a trip through the plant of the W. B. Conkey Company, at Hammond, Indiana.

"The doors of this great institution were thrown wide open and I had a good opportunity to see and study the inner workings of this, the country's finest and largest printing, bookbinding and electrotyping establishment.

"Among a great many other things, I learned that there is a vast difference between printing merely 'turned out' and printing as expertly produced by the W. B. Conkey Company, and aside from being impressed with the methods, perfections and little cares observed by this company in the production of its work, I could not help but realize the many things an indifferent printer could



Then are instead of Patiens who can print \$\frac{1}{2}\$ Polithens who can polith \$\frac{1}{2}\$ Bushen who was been and Electropers who can electrope. But we clearly you clearly in fail a high-grade lim of the amounty of the CONNEANY COMPANY OF Hammonds, Indiana W. B. CONNEANY COMPANY OF Hammonds, Indiana who have necessively considered all these their under one part need \$\frac{1}{2}\$ and who find the content of the content of \$\frac{1}{2}\$ and who find the company of \$\frac{1}{2}\$ and the content of \$\frac{1}{2}\$ and who find the company of \$\frac{1}{2}\$ and the content of \$\frac{1}{2}\$ and \$\frac{1}{

After - Word = =

XCELLENCE in the arts is gained only through knowledge, made efficient by skill. Knowledge on and skill are only acquired through long experience 200

€Printing is a business upon which all others must lean to a greater or less extent. It wins the confidence of the business man and the public by appealing to the eye and arousing interest in a subject by the convincing force of art 200

¶A representative of the nation's greatest magazines, while recently visiting our plant, remarked: "This magnificent institution is truly an everlasting moniment to the art of printing."

¶h is, indeed, unequaled by any other in size and facilities. Its many complete departments are component parts of one stupendous whole, designed, adjusted and perfected for one purpose—Rapid Edition Printing and Binding of Books and Catalogs in large quantities 29

¶Here is a self-contained manufactory where customer may secure Designing, Engraving, Electrotyping, Com

Page fuenty Sie

neglect and still 'turn out' printing. But I found solace in the fact that such productions could never serve to build up an establishment such as the Conkey plant at Hammond. The secret of its success, so preëminent on every hand and in every department, is modern equipment and studied application of brains"- and so on through every department of this great plant we are taken through foundation for their illustrations, which, with but one exception, are good action pictures and tell with dignified eloquence the story of the Conkey plant.

"The Needle"- a Periodical with a Point.

The January, 1917, issue of The Needle, monthly houseorgan of Young & McCallister, Inc., Los Angeles, Califor-

THE NEEDLE The Dope Sheet beautiful bit in Co-op, I presume its editor, my fri ted by A - B - Em Big News-plus an Smith, is ble. I'm glad 1917 ENTLEMEN: Mr. Thomas R. Coles, master printer, since January 1st member of the firm of Young & McCal-Isster, Inc. Now that 'you've been presented—let us tell you that this announces the biggest event we've ever announced. You know that Young & McCallister have from the start devored their energy to developing a field that had been saldy neglected—the production of efficient, wasterbasket-proof, printed sales literature. We have offered a complete service in the production of this work and our efforts have met with unqualified success—both to our clients and ourselves. This uscess has only confined as greater that the This success has only confirmed an opinion we've held for some time—that the same principles of complete service that have proved so successful in the field of advertising literature are equally applicable to the pro-duction of commercial printing. And that's the why of this announcement To render the best possible service in this department meant to get the best possible man. And that man is

FIG. 6.

a maze of words that almost smother the real service ideas that the book is intended to carry into the mind of the buyer of printing by whom it is received. The visitor winds up with the paragraph:

"I am told, too, that their prices are very reasonable. If this is so, I still maintain that Conkey gives more for the money than any other printer in the country, and as

I feel sure my intelligent young guide would put it bar none."

Fig. 4 shows the arrangement of the first twenty-three pages of the booklet and also reminds us that the Conkey Company has about abandoned the use of that faithful little period we have known so long, and substituted for it a bunch of leaves, which, so far as we have been able to discover, adds nothing to the effectiveness of the booklet.

Fig. 5 shows how the style of the Conkey book-

let was changed in the last four pages. Not a bad style of arrangement, it's true, but it breaks up the unit of the whole. The type on the left-hand page, running perpendicular to the type on the right-hand page, also spoils the balance of the booklet and clashes with the eye.

Modern business men are plain, unadorned, clean-cut, and they expect their printing to give the same impression. Eighteenth-century decorations and frills are gone forever.

The inside pages of the Conkey booklet are printed on India tint, dull-finish enamel, which gives an excellent

paper and the insert on finished book. The same series of type is used throughout, with enough variety of

FIG. 7.

nia, strikes us with a point and a punch behind the point. If you had ever read it you would surely return the post-

card enclosed and get on the 1917 mailing-list of that

publication. The cover, shown in Fig. 1, is printed in colors on a brick-red, hand-made deckle-edge, light-weight

good printing, plus copy, with a purpose, will always stand as the ever-welcome comrades of com-Furthermore, to suggest that they are in any way responsible for the selling power of the things they print would probably meet with a distinct protest.—If it isn't in the specifications you don't get it and that is all there is to it. mercial progress. Almost any printshop can take somebody's dummy and reproduce it in print and paper, charge a price for it and close the book. That is just exactly what some printers are doing. The trouble is they think they are producing publicity where-as they are simply printing.

If you want ideas; why, man alive there are a hundred advertising men in town. If you want a campaign; the advertising agencies are all listed in the phone book under upper case A. The town is full of Artists, Engravers and Paper Makers. Where's your dummy and procifications? and specifications?

pays for the "job," never enter their heads.

composition to give the eye a pleasing effect. Fig. 6 shows how they feature the addition to their force of an advertising counselor (a halftone portrait appearing on the page facing the one reproduced), and the following is a summary of the service that his

"(1) A careful analysis of the purposes of the printing to be done, to the end that it may adequately express the character of the institution using it.

work includes:

"(2) Expert and

most studied advice as to paper stocks, the most suitable and available for the object in hand. "(3) Expert assistance in arranging new forms, fit-

ting them to your needs. "(4) The handling of the many details of catalogue printing in a thorough manner.

"(5) The production of the most highly technical and difficult printing in a manner that will relieve you of the many details of this class of work.

"In short, no matter what the character of the work -

They are pounding away, day after day, with the one idea of keeping the wheels moving. The questions of what preceded the "job," or what will follow the "job," in

the form of results, to the man who

office stationery, business forms, loose-leaves, blank-books, booklets, catalogues, etc.—Mr. Coles will handle it with that intelligent interest that eliminates waste and makes for real economy.

"That he can do this for you is best evidenced by the fact that he is serving in this capacity two large insurance companies, a large title company and many other representative concerns.

"Mr. Coles is here to help you.

" Call on him."

Fig. 7 shows the snappy department styled "The Dope Sheet." Other articles in this issue are: Some excerpts from a brochure by Watt L. Moreland, president of the Moreland Motor Truck Company, entitled, "What's the Matter with the Pacific Coast?"; "The Business Squatter," by Herbert Kaufman, and "A Prayer 278 Years Old," by Thomas Elwood (1639).

"Progressive Publicity."

A small but very much alive booklet by the Sleepeck-Helman Printing Company, of Chicago, goes right to the point of why some printing fails to make good, and shows the buyer how that company is overcoming that failing of just ordinary printing service.

"Publicity without good printing is like a phonograph without a perfect playing-point, and sometimes it's a good

idea to change the point - and the printer.

"Ordinary salesmanship is simply a matter of convincing someone, who wants something, that you have what he wants. Super-salesmanship is the ability to convince someone who thinks he doesn't want what you have, that he is wrong, and publicity is the super-salesman's right-hand man.

"The world has no earthly use for pulseless publicity, it has no use for poor printing, and because of this—see Fig. 8 for pages 6 and 7 and then come back to rest of the story—"Too many publicity plans are built up on about this schedule: Plan-man, copyman, artist, engraver, printer, postman. Dig into them a little deeper and you will find that under such an arrangement the printer contributes just about as much to the success of such publicity as the postman. The printer is simply a carrier when he should play a big constructive part as a producer."

Then follows the story of the company's development of printing service and brings us to the closing paragraphs:

"Publicity without printing is hard to imagine. Printing that puts a livelier pulse-beat into publicity is worth seeking, finding and putting into practice.

"Along the way opened by this book we do not doubt that many of the men for whom it was written will travel to see us. We are willing to travel a little more than half way to meet you, if you be such a man.

"That we can help you we are confident. That you will find in our shop a new sort of service, better printing, broader thinking, helpful, thoughtful, resultful coöperation, can probably best be demonstrated by a personal interview; an interview which we trust you will find time to arrange with these fresh thoughts in your mind." And then they rather overdo the don't-be-bashful-about-patting-yourself-on-the-back idea by the following:

"— Boy! Call Wabash 6234, I would find out who sits at the end of so strong a line of talk." But perhaps we should make allowance for the fact that this was done in Chicago, where one can get away with almost anything. The book is an excellent piece of printing and is extra well bound. It is simple and forceful, and leaves a favorable impression. The final test of its success — will it produce

action?—depends a great deal on the attitude the reader takes toward the suggestive paragraph on the last page.

Of all the business concerns that use booklets, brochures and catalogues, the printer should be even more careful of copy, illustration and design than any other concern, for, after all, the character of his shop and its service can be best judged by the kind of work he does for himself.

"DON'TS" FOR THE WISE ADVERTISER.

Let us run over a few "don'ts" in the general advertising field. First don't imagine that all notoriety is good. Mere attention is not enough, if to procure it you have done anything which repels, annoys, disgusts or disappoints, which is coarse, or vulgar, or silly, or sacrilegious. Never sacrifice propriety or a decent self-respect. Be wise without being hard; be gay without being frivolous.

Don't advertise an article which is incorporated in a larger article, unless you first study the situation with great care. If you are advertising such a product as the springs of a carriage, or the eyelets of a shoe, make up your mind whether you want to reach the manufacturers through the people or the people through the manufacturers. There are advantages each way, but the methods in one case are totally different from what are needed in the other. In one case you must advertise the article itself; in the other case the incorporated product.

Don't attempt any campaign which runs counter to fashion. This is setting yourself against human nature,

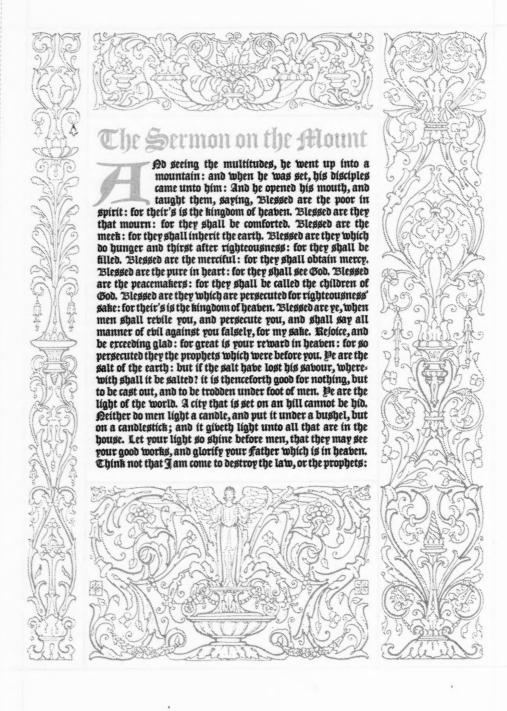
and of course you will fail.

Don't project a plan which contributes in any way, even unconsciously, to rob a man of his satisfaction with himself, with his family, or with his station in life. This advice is not on sentimental or moral grounds, but because you will be bucking against a stone wall without seeing it. That wall is self-respect. You can never reap advantage if you suggest that a man is below others in rank.

Finally — and this is a very important "don't"—don't be afraid of publicity so long as dignity is not sacrificed. There are manufacturers who constantly hold back in their advertising because they themselves lack courage, far-sightedness and impersonality of view.— Lorin F. Deland, in Harper's Magazine.

REST YOUR FEET.

With the replacing of the old-style case-stands with the new labor-saving equipment, there has arisen a question as to what we hand compositors, who have the luxury of sitting down to our work, are to do with our feet. It is most certainly a pleasure to work without having our "motion" broken by some ambitious job compositor who wishes to set "only a line," only to be followed by some other job worker who makes the same request. But how we miss the cases we used to put our feet on; and how our arches and ankles ache from the fancy twists around the rungs and legs of our stool, or from bracing our feet against the cabinets, to the marring of the cabinets, in our efforts to stick on our stools while we are "sticking" type! But cheer up! The remedy is simple. Buy, at any good hardware store, a pair of folding brackets, attach a shelf, and attach the whole to the cleats on back of cabinets. Thus you have a foot-rest that is easily let down when not in use, and it is desirable to push the stool out of the way in narrow alleys. With your feet "off your mind," you can set more type, too. Show this to the "boss." He may like to read it, too. Of course the "boss" is interested in the cost. The writer paid only 35 cents at a retail store. - Annie M. Kempton.



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Page from a handsome brochure, text of which is made up of Christ's "Sermon on the Mount," designed and printed by John Henry Nash, San Francisco, California. The text pages were printed on heavy-weight, rough white stock—the rules in gold, the decoration in gray, the heading and initial in red and the text in black. The cover-design was stamped in gold on heavy orange Italian hand-made stock.



BY E W VEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Dusty Concrete Floors Cause Linotype Cams to Cut.

In printing-plants having uncovered concrete floors, the dust that arises, owing to its abrasive nature, causes the cutting of machine bearings and cam surfaces. This trouble can be avoided by treating the floor with boiled linseed oil, thinned down with gasoline. The floor should first be mopped with a damp cloth to remove the loose particles of dust, and when dry it may be coated with the linseed oil. In the first treatment the liquid should be quite thin, and on each subsequent treatment the proportion of oil may be increased. Three coats will give the desired results.

Matrices Fail to Respond.

A Pennsylvania operator writes: "I am working on a rebuilt Model 5 that has been installed about one month and am having trouble with the matrices failing to drop when key is touched. I washed the matrices and magazine with benzine and it helped for a while, but I find the matrices become oily again. An operator advised me not to use gasoline, but to use denatured alcohol instead. I have done this and also have cleaned the distributor screws. but find the matrices still become greasy. Sometimes the matrices drop in the wrong channel or run into the pi box. There should be nothing wrong with the matrices, as they are new. I notice that the machine shakes quite a bit, as the floor is weak. When I remove the plunger a lump of metal adhering to the rod has to be knocked off with a hammer and screw-driver. I also have trouble with the pot mouthpiece freezing up, and have to use a torch on it frequently during the day. We have a gasoline burner, and the flame under the mouthpiece is only two inches wide and about six inches from the mouthpiece. It will run along nicely for a short time and then gradually freeze up, making it necessary to use a blow-torch to warm up the mouthpiece. I will thank you for any help you can give me."

Answer .- We suggest that you give the distributor screws a further cleaning, using clean cloths and gasoline or wood alcohol. Also remove the ejector and see if there is oil on its surface. The blade should be clean, but there should be no oil on it. Polish the jaws of the first elevator with graphite, using the magazine brush. Give similar treatment to the line-delivery channel. In cleaning matrices, place them in a galley on their edge and take a small piece of clean cloth, moistened with gasoline or wood alcohol. Do not, however, use too much of either liquid. When you have removed the dirt by rubbing, take the graphite brush and polish the upturned edges with graphite. After that operation, turn the matrices over by laying an empty galley on top of the matrices, reversing them, and give the opposite edge similar treatment. Some operators prefer to clean matrices by using a rubber eraser, brushing off the rubber particles with a bristle brush afterward, and then polishing the matrices with graphite on a brush. Good results are obtained in either way. To clean the magazine, use the magazine brush and, as you clean out the channels, occasionally wipe the dust off the bristles with a clean cloth. If the magazine is oily, use gasoline or wood alcohol on the brush, only after all of the dust is removed. Following this treatment, apply a small amount of graphite to the bristles and polish the channels, using the brush vigorously. Before running in the matrices, clean the face of the mold and the grooves in the mold-keeper. Be certain that no oil is applied to the ejectorblade. Keep it clean. The dropping of matrices into the pi channel is doubtless due to a thin matrix lying flat upon the entrance guides. This trouble may be due to a bent guide, or it may be brought about by the vibration of the machine. Bracing the floor underneath the machine may eliminate this trouble. You should have the machine leveled up. Place a spirit level on the vise-cap to determine this condition. To prevent freezing up of the pot mouthpiece, increase the general heat of the metal. Keep the burner clean. Observe if the burner is as far forward as it should go. Doubtless you are operating with a gravity tank - a pressure tank is a better method of supplying gasoline to the burner than the gravity-tank system.

Danger of Inhaling Dust from Plunger.

A Nebraska publisher writes: "I was much interested in reading an article in this month's issue in regard to the danger of lead-poisoning from operating a composing-machine, in which it was stated that the cleaning of the plunger and handling of the dross was attended with particular danger if not properly done. As I have just installed a machine, I should like to learn the proper method of doing this work, and will greatly appreciate your giving me this information."

Answer .- The following plan will help you: (1) Each day, on finishing work on the machine, remove the plunger, shake off the metal into the pot and then dip the plunger into a vessel containing common machine-oil or water. The liquid will cover the plunger, and wetting it will prevent the harmful gray dust from flying about to be inhaled. (2) Remove the plunger, take it out of doors and with a wire brush give the plunger grooves a vigorous rubbing. That will remove the oxid and fine particles of metal. Now, place the plunger on the cover of the metal-pot, where it will be heated, and be ready to place it in the well when needed. Before placing it in the well, it should be immersed in the metal for at least five minutes. That will make it easier to insert. As the surface of the metal is usually covered with dross, it is advisable to press aside the scum before inserting the plunger into the well, other-

wise some of the dross will become enclosed in the grooves in the plunger and ultimately cause trouble. Do not skim the dross from the metal oftener than once a week. Before skimming, place about one or two tablespoonfuls of machine-oil in the pot, or a small lump of sheep's tallow, and stir the metal with an iron spoon until the good metal is separated from the waste. This operation may take five minutes. Remove all of the dust found on the surface of the metal and deposit it carefully in a tight-jointed receptacle. A very good vessel for this dust is an empty newsink can, which may be used without cleaning after the ink has been removed. The dust may be saved and sold when a sufficient amount has been accumulated. If the operation of skimming is properly done, there will be very little actual waste of bright metal, as nothing but dust is removed. This may be done best when the plunger has been removed and work on the machine has ceased for the week, preferably before the heat under the pot has been turned off. The oil in the pot will ignite occasionally, but this does no harm, as by closing the pot lid the flames are extinguished.

Poor Alignment of Characters Next to Spaceband.

An Illinois operator submits a section of a proof showing a small "e" which is not in alignment with adjoining characters. This letter always appears to the left and next to the spaceband and prints about two points below the character next to it. These small "e" matrices are submitted with the proof. The operator desires to know why the "e" is out of alignment only at the left of spaceband.

Answer.— An examination of the matrices shows that the lower lug of each is damaged. In each instance the matrix received its bruise and lost part of its lug because it was the last matrix in a tight line. The characteristic

Note the mis-alignment of letter in this line. The defective character appears last in this line.

In above lines the identical e matrix was used.

bruise proves the truth of this statement. If the operator would examine the hyphen matrices he would doubtless find the majority of them have damaged lower lugs. To return to the cause of the misalignment of the "e" on the end of a word next to the spaceband: The reason it prints below the character next to it is because, when the line is justified, friction with the spaceband wedge causes the matrix to rise with the upward movement of the spaceband. This is possible only where the upper part of the lower lug is absent, the amount of rise being limited by the rib of the mold-keeper. Matrices having bruises on either front or back lug should be discarded. If the operator avoids tight lines there will be no damaged matrices of that nature.

Operator Desires to Increase Speed.

An Alabama operator, in sending for a copy of "Correct Keyboard Fingering," writes in part as follows: "I have a job that requires 2,000 lines per day of eight hours, therefore please advise me the best way of changing movement so that I will not lose my present speed during the change. I use only two fingers on each hand. Please indicate correct position to sit in chair; position in front of keyboard; space between body and machine; space between keyboard buttons and fingers when stretched out; height of arms, etc."

Answer.— As you are required to set a minimum of about 2,000 lines per day, we can see that you have no time to try experiments on yourself as regards changing method

of fingering at once. The change can be made slowly and by method. You may try the following points: Touch all single cap. keys with the little finger, also all single figures. When touching the comma or period, use the little finger only. You may also touch the hyphen and interrogation point with the little finger. This is one of the first steps toward efficiency in operating. In applying the instruction given in "Correct Keyboard Fingering," go slowly about the changes in fingering, adopting the changes gradually. In a few days you should find yourself making these touches without hesitation. Another point may be taken up and added to those already learned. When you hand-space, do not open the assembler gate. Pick up the thin spaces singly with the forefinger and thumb of the left hand and deposit each one in its proper place on the right side of the spaceband sleeve. Continue this method, and as you become more familiar with the plan you will soon be able to pick up three or more thin spaces and deposit them properly by using the fingers as designated. In regard to position at keyboard: If you have had the habit of lounging and not sitting erect, you may easily adopt the correct method by using a chair without a back, or a stool of proper height. When seated properly at the keyboard you will be opposite the black keys. When your thumbs are over the lower row of keys, your elbows will be exactly in line with the side seam of your trousers. Your back should be erect at all times. You may find this method tires you, but if you persist you will not want to return to the old habit of lounging. This habit of sitting erect will, in a short time, give you greater energy in your work and doubtless you will be able to increase your speed several hundred lines a day in several months. We feel certain that if you continue the practice indicated above and gradually bring into use other fingers, as outlined in "Correct Keyboard Fingering," you should be able to set 2,500 lines in six months with the same ease that you now

Bending of Spacebands Prevented.

A North Dakota publisher writes: "On our Model 5, a spaceband will occasionally be bent to the left by the wedge. This happens just once in a while and with but one spaceband in a full line. The justification springs are not too strong. Some time ago, the knurled screw which adjusts the left vise jaw became loose and I tightened the clamp. It is since then that this spaceband trouble has occurred. The bands are kept in good condition. I will appreciate any information you can give me."

Answer .- The resetting of the knurled screw and the tightening of the clamp did not have anything special to do with the bending of the spaceband. You can correct the trouble permanently by applying a washer about six points thick to the top of the vise-justification bar brace. This is the part that runs diagonally from the visejustification bar to the first justification-rod collar. Placing a washer at this place will cause the justification block to rise horizontally instead of sloping toward the left. A line with but one spaceband will have no effect toward bending of the wedge thereafter. You may also obtain relief by not sending in lines too full where but one spaceband is used. In the bending of spacebands by this cause the wedge is unable to rise, owing to the maximum number of matrices being used. The pressure of the block, which on first justification slopes toward the left, causes the lower end of the wedge to slide, and the band is bent, as the weak part of the wedge is outside the sleeve. By having the line approximately one or two points less in length, the band can be driven higher, which

prevents the bending of the wedge. The use of the washer may be but temporary, but it serves its purpose.

A recent letter from this publisher reads: "Since writing you concerning my spaceband trouble, I have noticed that it occurred only when I sent over a well-filled, 'snug' line. I have placed the washer, as you suggested, with good results."

Matrix Ear Worn by Back Distribution Screw.

An Iowa publisher submits two eight-point lower-case matrices with marks on the back ear showing where back distributor screw has contact as it moves the characters along on the distribution bar. The letter, in part, reads:

"Enclosed you will find two matrices on which the upper rear ears are damaged or, rather, worn, neither one alike, evidently by the distributor screw. Some channels will have all the matrices worn one way or the other, and some channels will have parts of the matrices only worn. This machine, a Model 5, was equipped with a new distributor bar in November, and new distributor-box rails a short time before that. There was also a divider attached to separate thick matrices when distributing. These matrices are from a new set, used only since November. The lift seems to be in proper adjustment and, as far as we can determine, the matrices move freely out of the distributor to the bar. There seems to be nothing that touches the matrices to cause this wear. Would the little attachment to separate the thick matrices have anything to do with the trouble? There is a fine brass dust deposited on the machine under or near the lift. A suggestion as to where to look for the trouble will be appreciated."

Answer .- The wear on the ear of the matrix appears to have been caused by the back distributor screw. There are two causes that may produce such wear: space between the top of the back upper rail and the brass strip in the distributor may not be sufficient to allow the matrices to pass freely, and the screw will mar the ear of the matrix because of the friction induced as the matrix is passing between these parts. This space may be insufficient because the distributor bar is set too low. You may test the space by raising the back screw and by placing the upper ear of a new matrix on the highest point of the back rail. Observe if there is a clearance between the brass strip and the top of the matrix. There should be at least one point space there. If insufficient clearance is noted, the bar will have to be raised. (2) Another cause of wear is due to the front upper rail being deflected toward the back rail, thus diminishing the space for the body of the matrix and creating undue friction. However, in a case of this kind both front and back ears show a characteristic wear, which is absent in this instance. We are inclined to believe the first cause mentioned is operating in your case. Examine the thread of the back screw for bruises. The application of the matrix-lift hook support to the lower rails doubtless had nothing to do with the trouble.

Slugs Work off Their Feet on Press.

A Wisconsin operator submits two newspapers and some slugs, with the following letter: "Under separate cover I am mailing you two newspapers, in which you will observe I have marked some type that does not print as well as we would like to have it. I also mailed you two linotype slugs. You will notice that on the bottom of the 13-em 8-point slug there is a small edge protruding and the 26½-em 10-point slug has the same thing, though not so noticeable. The mold in which the 13-em slug was cast

just came back from the factory, where we sent it to be repaired. You will also notice that this slug could be trimmed a trifle closer on the top, but as soon as I set the knifeblock closer it took too much off the slugs in the other molds. The 10-point slug I have mailed you shows that too much is being trimmed from it, and when I set the knives to trim even on the 10-point, the slug cast from the 8-point mold hardly trims at all. The back knife was recently sharpened and I hardly think this is the cause, although it might be - but I want your opinion. There is little of this edge on the slugs cast from all four molds, a 24-point, a carbolite and two steel molds. We are experiencing much trouble with the slugs from this machine, and I have done everything I could think of to remedy the cause, but my efforts have been fruitless. You will notice by the papers I am mailing you that the slugs seem to be tipped forward, thus causing an imperfect print. I will await your advice before proceeding further."

Answer .- The cause of the slugs working off their feet on the press is due to the slug being thicker at the top than at the bottom. This points to the need of resetting the left knife, or possibly you did not place your mold fully down in the mold slot when you replaced it. We suggest that you again remove the mold before you change the left knife; wipe it and the bottom of the slot off. Place the mold back again and bring the cap screws down firmly before finally tightening the front screws. When this is done, set up a cap. line, 261/2 ems long, and cast up a few lines. There should be no overhang on the smooth side of the slug. If there is a slight overhang, reset your lefthand knife and remove it. Try a slug from each mold. All should trim alike by the left knife, but on those that fail, remove mold and replace after treating as above. We believe the position of the mold in slot is the cause of the overhang. There is no trouble from the knife as regards sharpening. The slugs show an overhang, and either of the foregoing causes it. The fin that appears on the bottom of the slugs is due to a rounded-off condition of cap and base of mold.



Plain Printing Types --- Bold Face. Cartoon by Will Hope.

Written for THE INLAND PRINTER.

PRINTING AND MAKING PAPER PRODUCTS.

BY S. H. HORGAN



HAT Robert Gair, beginning in 1864 at making paper bags, has during his lifetime developed the printing and manufacturing of paper products until the present floorspace required is over forty acres, is a notable accomplishment. This has been done by combining the manufacture of the paper articles with the printing on them. His

business had grown so in 1877 that his printing equipment consisted of one drum-cylinder press, four Gordons, four

From these ideas followed the printing of multi-colored labels and the embossing of seals and advertising cards. Lithography came in, which led to the window-display cutout. The folding box followed, and this required decoration. The merchandising of food in packages required a container, and here the offset press came in as a great improvement on the crude stenciling done on the wooden case. And now Duplex printing-presses print two colors on folding-box stock and cut out the blanks at the same time.

Envelope-making developed in similar ways. In order to eliminate handling, the perfecting of the envelopeprinting machine was brought forward. A roll of paper is printed, cut, folded, glued and made up into envelopes



The Plant of the Robert Gair Company, Brooklyn, New York.

Degners, two Potters and two chromatics. To-day the poor little equipment of 1877 is replaced by 150 presses, which include the newest big Miehles, the latest offset multicolor presses and practically all types of printing machinery now in vogue.

Mr. Gair's insight into the future caused him to place great faith in the ultimate growth of the package goods business. He saw beyond the envelopes and the paper bags to folding boxes. These were a development of butter cups and butter boxes to oyster pails called notion boxes. The old hand-worked paper-bag knife was superseded by the adjustable envelope die, and from this the cutting and creasing die, which developed the folding box.

All these were crudely printed in one color, but the possibilities of color in advertising appealed to Mr. Gair from the development of what were known as Mandarin papers, a wrapping-paper colored in alternating stripes of brilliant hues done by splitting the roller. He saw that the oyster pail, ice-cream box, notion box and paper bag could all be made more attractive and carry advertising as well, while the corner card on the envelopes should reflect the standing of the firm using them.

on electrically driven machines. And the printing is done in two colors. The writer saw bags printed on manila stock with two bright colors well carried. There were always great possibilities in manila, and Mr. Gair has developed them.

To take care of and develop all this machinery a large machine-shop is required. Besides this there is an inkmaking plant, a roller-making department, calendering machines and coating machines for raw stock, a glue-making plant, and so on until these combined industries are housed in a white city of solid concrete buildings on the East River between the bridges in Brooklyn. A half-dozen bridges over streets, and numerous tunnels, connect the buildings on five city blocks. The floor-space occupied is 1,750,000 square feet, somewhat over 40 acres. The property is bounded by over a mile of sidewalks, and there are 2,800 workers on the staff, who are fed in immense diningrooms and for whom a monthly publication called Us is issued, in which all the gossip of this colossal plant is printed, for Robert Gair's plant has become a city in itself.

Such an achievement as this surely is worthy of the highest commendation.



BY BERNARD DANIELS.

Keeping Costs on the Selling Department.

Do you really know just what it costs you to sell each job that passes through your plant? Have you any idea of the proportion of the selling cost that might be eliminated by better efficiency in that department?

These are two mighty important items that are generally overlooked in cost-keeping, and too often thought of no account. Most printers are satisfied if the total of the business brought in by the salesman shows a net profit, and many do not consider the matter at all, provided the amount of orders is a certain multiple of the salesman's salary.

This is all wrong, and it is very unjust to the buyer who places his orders regularly with you and gets a minimum of service from the sales department. It is too liberal with the buyer who asks estimates and dummies, and who requires the salesman to call several times before placing the order.

It is very easy for a printer who is using the Standard cost system to keep a separate account of the selling department, and of the actual time and money spent in securing each order of importance so that the man who receives \$100 worth of dummies and service will pay for it. It protects the man who receives the attention of the order clerk only, for he will be relieved of the unjust burden of paying for a share of the other man's service.

All that is necessary is for the salesman to report the time he spends on each prospect and for the office to give it a number and charge to it every item of artist's work and bindery work in making dummies and sketches. This prospect should be given a number just as if his was actual work, and when the real order is landed the amount for preliminary work should be charged to him and credited to the sales department in the same way that the work of the other departments is handled. If the prospect fails to place an order, there will be no credit to offset the cost, and it will become part of the expense of the selling department.

A short trial of this method will surprise some of the printers who are now handing out dummies and sketches, and they will soon be willing to subscribe to the doctrine that each buyer should pay for such service, even if he does not place the order.

One great effect of this would be that those jobs that came in by mail or messenger and those which were handed to the salesmen without any preliminary fussing would show a lower cost of production, and the big cost of selling would go to the proper jobs. Customers would soon learn of this and more business would come in without chasing, while honest buyers who needed sketches would take care to select the printer to whom they were likely to give the order and not ask for estimates and dummies from every printer in town.

Try this plan and you will cease to wonder why the overhead shows such a high percentage as compared with actual departmental cost.

Naturally, the salesman who is not really making good will be opposed to any such method of segregating his costs and charging them to the work he lands by direct effort, instead of spreading it over the entire business. When he has tried it out and adapted himself to the idea, however, he will become a booster and do better than ever before, because it will reduce the cost of some of his hard ones and give him the choice of leaving the others alone or getting the right price for them.

Start at once to keep the selling costs separate, place them where they belong, and within six months you will be wondering why you were ever so foolish as to do anything else.

An Injustice.

"What does it cost the trade-composition house to have metal out with the customers of the house more than thirty days?" is the question of a manager who has nearly one hundred tons of metal scattered among the printers.

This is one of the abuses that have grown up with the trade-composition houses as a result of competition between them. It would appear natural that, when a lot of composition was delivered, the metal would be weighed and charged to the printer at the market rate, and the transaction considered as closed. When the printer has some metal which he is through with or tired of holding for repeat orders, he could sell it to the composition plant for cash or in payment of his open account, and be paid for exactly the amount of metal sent in. But this is not the way it is done. The printer gets with his composition a memorandum of the metal which is said to be loaned to him for thirty days, and which he returns when he gets good and ready.

Now, let us see what it costs the proprietor of the tradecomposition house. He has his investment in the metal, which calls for interest, depreciation, taxes, remelting when returned, and bookkeeping to keep trace of it while it is out. Suppose we take five tons of metal, or 10,000 pounds, and see how it figures out.

Original cost of metal (average, not present rate), at 12 cents.\$	1,200.00
Interest at 6 per cent	72.00
Insurance and taxes	24.00
Storage and handling	10.00
Remelting and toning up, which brings the metal up to its orig- inal value and replaces usual charge for depreciation, aver- age ten times a year, at a cost equal to 4 per cent, each	
time	480.00
Bookkeeping and follow-up of metal out	30.00
Losses by non-return of metal, not paid for, 2 per cent	24.00
	\$640.00

Dividing this by 12 gives the cost of carrying for one month as . .

This is practically one-half cent per pound per month for each month it is held by the delinquent printer. In a short time this will eat up all the profit on the composition, as the value of the metal at present prices is as much as the composition, and for each dollar he bills in composition at correct prices he loans the printer another dollar in equipment. And if the composition is billed at the low rate that some offer it, even more is loaned — possibly \$1.50 for each dollar's worth of composition.

This is an abuse that printers should get together and stop, as it is very unfair to the honest printer who makes prompt returns and to the shop running its own machines, because it really gives the advantage to the fellow who holds out the metal and who works on another's capital without having to stand interest or depreciation.

The printers who pay and return metal promptly should take this up with the composition houses and insist that they compel the payment of a monthly charge of at least one-half cent per pound for all metal held longer than thirty days, and that the only exception be in the case of the printer who buys the metal outright within the thirty-day limit, or ten days beyond that limit, actually paying for the same in cash or equivalent. This would soon bring about a condition where the metal would be promptly returned, and the larger houses would be able to work on a much smaller investment in metal.

Business Prevaricators.

There is a sufficiently large class of men in the printing business who come under the above classification, if not something stronger, to make the work of those who are giving their time and labor for the uplift of the business an uphill task. Perhaps they may not really know the damage they are doing and feel that they are simply protecting their own interests — and, therefore, justified in telling a few white lies — but the result is sure to damage them.

For instance, there is the fellow who is always boasting that he is getting 'steen thousand a day off his new press, and the other one who has his machine composition down so fine that he is getting ten thousand an hour. On the other hand, we meet the printer who is knocking the type-setting machine and telling about the terrible amount of non-productive time that is eating up the profits, or the one who entertains a competitor with a long tale about the trouble he is having with the new two-color press. And when they send in their 9H reports to the organization, all fake them by omitting or adding something to make it keep tally with the things they have said or what they think others are doing.

Now, these people may think that this is very smart on their part, and that it will keep competitors from encroaching on their preserves, but it seems to have had a very different effect in the past and probably will have in the future. So far, the result has been to force the manufacturers of the machines they "knock" to get records to show just how much the product can be. Trade conditions are thereby upset, because, to reach the printing trade, these records are published in places where the public gets hold of them and the impression is gained that the printer is really doing as well and making a barrel of money on this work. The boosters, on the other hand, have the effect of encouraging a lot of unthinking young printers to rush in and buy additional machines of the kind the booster lauds. Thus, the trade is injured both ways.

The only honest way is to decline to say anything or to tell the truth, no matter whether you are talking to the supply man, another printer, the editor of the trade magazine or the secretary and members of the organization. If you do not, you will surely suffer for it sooner or later — generally sooner.

Eighty per cent of the records that have been published in the last few years are rendered of no real value because of this prevarication. Converting these derelicts from truth to a true understanding of the harm they are doing to the trade is a good work for the organizations. The harm done by these derelicts is in rendering the minds of the printers uncertain as to correct production and cost, and also by encouraging the public to feel that the printer is not giving it a square deal because his actual performance does not come within hailing distance of the saving that these boosters shout from the housetops.

If the printers' organizations could collect and average the true cost of printing all over the United States for two or three years and so establish a basis from which to work, we could soon have such a real knowledge of the cost and production that it would be easy to estimate. The public would thereby be educated to see the real value of printing.

Let us start a campaign of truth in the printing business such as the Ad Clubs are carrying out in their propaganda and organization, the Associated Advertising Clubs of the World. We can do it, and do it even more successfully than they.

It's All in the Price.

Never was a truer word spoken, and yet never was there a phrase so wrongly used as that which forms the heading of this article. It is absolutely true that all the cost and all the profit are in the price, and it is equally true that unless they are there you do not get them. It is not true, however, that the cause of the sales and the building up of the business is "all in the price," unless the man who made the price knew what the goods cost to the last penny and added a sufficient margin of profit.

When your salesman comes in and tells you that John Cheap, around the corner, is quoting a very much lower price than you have given, do not change your price until you have first looked over your estimate (or the cost-sheet, if it is a reprint job) and made sure that there is a profit after the change is made.

There is only one thing that any sensible man stays in business for, especially a printer, and that is net profit to lay away for the rainy day and for the time when old Father Time shall so reduce his energies that he must step aside and let the younger generation take hold. Unless there is something in the price to cover this, you are all wrong. "The public won't pay it!" Do not think that for a minute, because they will and do every day—provided the goods show value for it.

If you or your salesmen are carrying around with you the idea that it is low prices that sell the goods, get rid of it as quickly as possible as it is not true. Start out on the other tack; ask a fair profit on cost and you will find that business men generally expect and are willing to pay you a profit.

Of course, the best way to prove it and show your customer that you are treating him fairly is to have a Standard cost system and show him the records which prove that you are not overcharging him. Agree with him, perhaps, to take a certain percentage on the true cost — not what you guess to be cost, nor some adjustment of overhead that you think fits your case, but the real cost as shown by the system. Then get as much faith in your cost as the Honolulu firm that used the following in a circular to their trade:

"We are almost willing to let you make the price on the printing we do for you. We know to a nickel just what our work costs, and if you allowed us the same percentage of profit that you expect from your own business we would probably be satisfied. It is all a matter of system, and this system of finding and knowing costs was practically unheard of twenty-five years ago. We don't guess that a job

will cost so much and then make a bet with ourselves that it will show a profit. We deal in facts and actual figures when we make an estimate, and we believe that this method of handling printing is just as advantageous to you as it is beneficial to us."

The Cost System in the Small Shop.

It is a poor month that does not bring half a dozen requests for a cost system that is specially applicable for the small shop, with a wail that the smaller shops are being neglected by the cost experts, and that they are different and need something that will almost work itself, because to be careful and accurate as required by the Standard cost system is too much trouble for these small-shop printers. This month has been unusually prolific of these requests and complaints, for they usually come together.

that amount to anything are those that you sell; which gives us the key to the first principle of cost accounting:

"The standard unit of product shall be the sold hour in the several departments."

Now we know just what we are trying to get the cost of the hour that is sold from each department; not a general hour, nor the hour of any one individual, but the hour of the department. Simple, is it not?

How shall we ascertain the cost of that hour that we have sold; what enters into that cost? We know that we paid the workman for his time, and that we furnished him a place to work in, and heated and lighted it for his comfort that he might work to better advantage and produce more sold hours. But what else is there?

This brings us to the second principle, which proves that every cost of running the business is for the benefit of the



ONE AT A TIME, PLEASE,

Photograph by R. R. Sallows, Goderich, Canada

Now, let us consider just what the man who is running a small print-shop wants his cost system to tell him; or perhaps it would be better to say what he ought to want his cost system to show, for many of the printers who send in these inquiries seem to have an idea that a cost system is some system of blanks that will tell them all about their business without any bookkeeping or clerical work.

Before a printer can make any progress with the cost system he must get the idea fixed in his mind that it is a method of accounting in the workrooms based upon certain ascertained and fixed principles that can not be violated or set aside if it is desired to get a correct cost record; and any other kind is not worth getting.

We shall endeavor to express these principles in the plainest language possible, so that he who runs may read; and it may surprise you to learn that there are only four of them, and that they may be memorized in half an hour.

The first requisite of any science is to have a unit of measurement, so the first principle of the cost system has to do with the unit of measurement. As the thing handled in the printing-plant is labor, and labor is bought by the hour, it is easy to see that the standard unit of cost must be an hour. But what kind of an hour? It does not take very much brain force to determine that the only hours man who buys the product and should in some way be assessed against it in proportion to the character and amount of cost made necessary by the particular job which was done in that time and with that equipment. The second principle says:

"The standard hour-cost shall be its proportion of the gross cost inclusive of labor and all overhead expenses, department and office."

Its proportion of the gross cost of the department in which the hour was rendered productive, including labor, overhead in the department and the office. In other words, the cost of the department plus the cost of doing business and selling the output, divided by the number of hours sold.

The hours sold from a department are easily accounted for by means of a daily, weekly and monthly time system similar to many in use; but how do we get the cost? The first thing we do is to charge to each department everything used in it, such as labor, rent, heat, light, power, foremen's and superintendents' salaries, supplies, etc., which is easy and generally admitted by all. Then there are the items that are sometimes called fixed charges, and sometimes department overhead, consisting of the cost of owning the plant, such as interest on investment, taxes, insurance, depreciation, obsolescence, all of which are

known to be part of the department costs when the expense is incurred.

The next thing is to provide means of fairly dividing the cost of doing business, for that is just what those expenses, generally called overhead expenses, are. These are not capable of division to the departments at the time they are incurred and must be classed as office expenses, such as bookkeepers, stenographer, salesmen, advertising, collections, bad debts, donations, and the other items that are necessary to the proper conduct of a live business. As they can not be divided by actual use, they must be divided by proportion, and this brings us to the third principle:

"The standard method of dividing the overhead expenses shall be to charge direct to each department all necessary items for that department, and to distribute the office or general overhead expenses on the basis of the total

department costs, including pay-roll."

Now stop and think. You have included every expense that can occur in a printing-office except one. You have all actually connected with the printing and binding, but not those connected with the purchase and handling of the merchandise — the stock on which the printing is done. We must, therefore, provide for this item. Why keep it separate? you ask. Because in some of the larger plants it is a separate department, and even some of the small ones that are at a distance from the source of supply are compelled to carry a stock that is out of proportion to the business done, and it must be spread over the month's or the year's business so as to be fairly carried by the whole business. This is done by keeping it separate until we make up our monthly account of costs, and then dividing it. The fourth principle provides for this as follows:

"Stock handling, shipping and storage shall be kept as a separate department or departments; but may be carried as an item in the general overhead in order to be divided into the gross cost of the mechanical departments."

The last proviso is specially for the small shop which does not have sufficient business to keep the stock department separate, in which case it is kept apart until the end of the month and then carried into the general overhead to be divided, pro rata, over the departments.

These are the four simple principles upon which the Standard cost system is founded, and once you memorize them and come to an understanding of their simplicity it will not be hard to apply the principles and the cost system to your shop, no matter what its size. This system is working in shops with two employees beside the proprietor, and in those with several hundred employees, and we know of one case where it is proving satisfactory with over three thousand employees distributed over twenty departments.

The blanks? Oh, yes, they are different in different shops, but that has nothing to do with the system. There has been a series of blanks designed to assist the beginners, and some very convenient variations have appeared in these columns from time to time, and will again, but the principles are the thing. The only really important blank is the final Statement of Cost, familiarly called "9H," which has great value as a collation of cost data and which, being largely used by all cost-finding printers, gives the opportunity for comparison of data.

But there is no royal road to cost-finding; you must be content to do a certain amount of clerical work to obtain the necessary records in your plant, and it must be done carefully and faithfully or it is no good to any one.

The cost system, however, is more than a mere system of records; it is a guide as to the conduct of your business, a chart to show the danger places, and a compass to point

the way around or past them. Without it no man can consider that his business is safe, and no printer without a cost system is a safe risk for any creditor.

The Big Press in the Small Plant.

There seems to be a sort of fascination for the owner of a small printing-office in the adding of a big press. As soon as he has one or two jobs that seem too big for the platen presses, he wants a cylinder — and as big a cylinder as he can get in the place. But careful collection of statistics and comparisons of costs have shown that this is usually a very unwise move.

The average 13 by 19 inch job-press costs about a dollar an hour to run in the city plant and possibly ten cents less in the real country shop. It will produce an average of six thousand per day, if the shop is reasonably busy. The average make-ready time on such a press is from one-half to one hour, according to the nature of the form.

The average cylinder press that will print a 25 by 38 inch sheet costs from \$1.40 to \$1.75 an hour to run, according to the efficiency of the plant and the amount of work in the plant. In some small shops where the cylinder is not run more than a third of the time, the cost per hour runs over \$2.50. The average output will be found to be about a thousand an hour, running time, and the average make-ready on ordinary work from two to three hours.

Comparing these figures, it will be seen that, where there is a sufficient amount of work to keep the price per hour down to \$1.75, the cylinder will produce the same number of square inches of printing at a lower cost, provided there is a long enough run to pay for the plates to run four-up. On a short run the cost is higher. Even a 13 by 19 inch form can not be made ready on a cylinder as quickly as on a job-press, and consequently costs more.

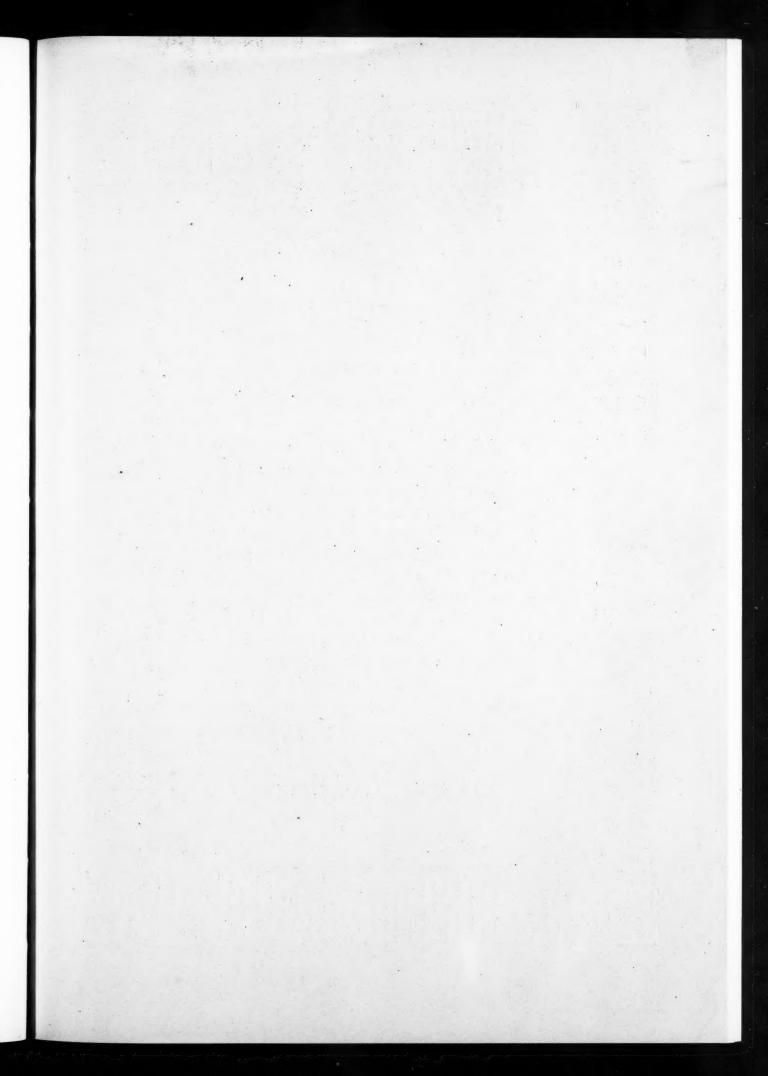
The average job-plant does not have enough work to fit a cylinder press and runs smaller sheets on it most of the time, thereby increasing costs without the chance to get the money back, simply because the press is there and seems to be eating its head off in fixed expenses.

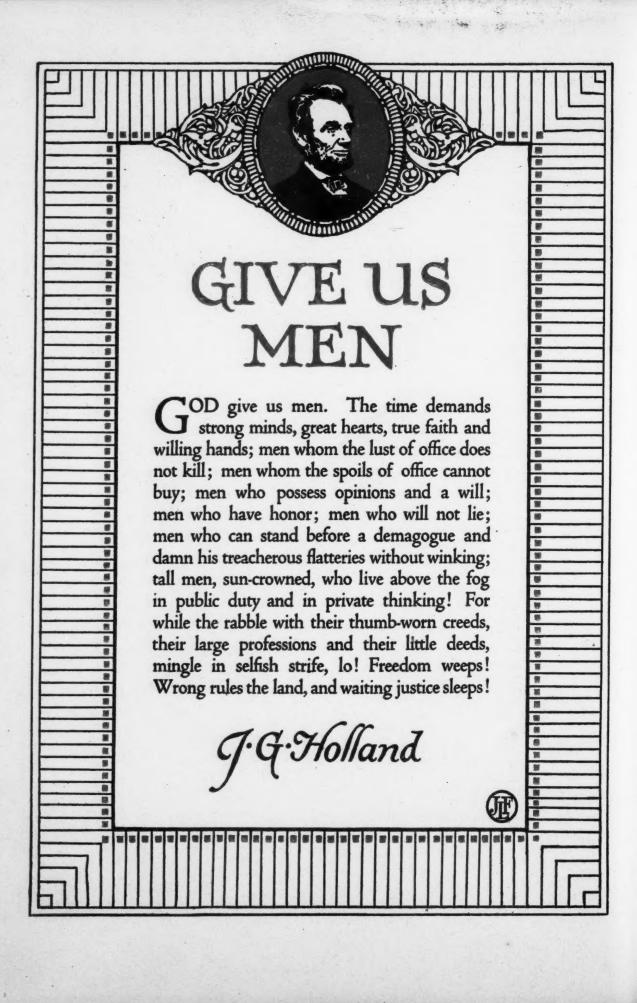
Any printer can prove this for himself by making careful comparative estimates of his work as done by the two methods, and will usually be surprised at the number which can be handled cheaper on the smaller press.

This fact has long been known to press builders and supply houses, and they have made strenuous efforts to overcome it by building high-speed small presses of various kinds. Most of these are good, and the way for a printer to judge whether he needs one is to go over his work and see how many jobs he has of ten thousand or more impressions on a sheet 13 by 19, or that make ten thousand when doubled up to that size. If he has enough of these to keep a high-speed press running half time he may then carefully consider the cost of running, and make a decision.

The bed and platen job-press was designed for handling small jobs in short runs and is unequaled in its field. The high-speed small press was built to take those runs where the quantity is too large for the platen and too small to pay for doubling up, by electrotyping, and running on a cylinder. Each has its place, and the small printer is more likely to need the fast press than he is the cylinder.

The short run of a pamphlet or booklet, apparently calling for a big press, can very often be run for the same price on the jobber, four pages or eight pages at a time, and sometimes for less. Do not load yourself up with a cylinder press until you actually need it, and then buy one that will print a 25 by 38 inch sheet. Anything smaller will be an annoyance, and a larger one will be an expense that will decrease your profits.





THE NEED OF A MECHANICAL HOUSECLEANING AMONG NEWSPAPERS.*

BY A. F. ALLEN.



HE newspaper publisher has become a business man. He is obliged now to do business on his own resources. He is obliged now to do business at a profit, if he is to succeed in that business. Sources of revenue which were considered legitimate when the newspaper was more a political organ and less a newspaper no longer are available. News-

papers can not now be established or conducted with a few hundred dollars' capital. The newspaper business now requires a large investment. Naturally, therefore, the newspaper publisher to-day must adhere to careful business practices.

In former times the business affairs of the average country newspaper were administered in a careless, slipshod fashion. Bookkeeping was lax, and the publisher had no means of knowing whether or not he was doing business at a profit except as his receipts exceeded his outgo. Cutthroat prices were common. Those were the days when "ye country editor," as he was wont to style himself, was poor—and proud of it. Indeed, his poverty was a part of his stock in trade. It was common for the editor to boast of his poverty, and a lot of country editors have not yet gotten over the habit, although they own broad acres of rich farm land and ride in automobiles of their own, besides having a printing-office investment running well into five figures.

But in late years, with the introduction of efficiency methods and cost-finding systems and expensive machinery, country newspaper men have been overhauling their business methods and setting their houses in order. They have been doing some vigorous housecleaning, some much-needed housecleaning, all of it commendable and all of it beneficial. They are getting their business practices on a sound basis. They have learned the folly of doing printing at a loss just to beat their competitors out of a job. Their state no longer is that of poverty, or of mendicancy.

Is There Danger in an Editor's Too Close Absorption in Problems of Accounts, Finance, Etc.?

But it appears to some of us that there is danger of the pendulum swinging too far; that in their absorption in the problems of accounts and finance, and profit and loss, the newspaper publishers are neglecting other important essentials of their business. The general average of the country newspaper is high. I count them all my friends, and I am friendly to all of them. A great deal might be said in praise of them, but I am not here to praise. I have been put on this program to criticize, and it is my purpose, therefore, to direct attention to a few of the shortcomings of our newspapers and to suggest how they may be remedied.

There is no doubt in the mind of any one who makes more than a casual study of the newspapers that much might be done to improve them. Facilities for making newspapers better have multiplied greatly during recent years, but it can not be said that the improvement of the newspapers has kept pace with the development of these facilities. We have a number of examples of careful newspaper-making in Iowa—newspapers which give the reader only satisfaction. We also have a much larger number of newspapers which are slovenly in appearance

and which betray indifferent workmanship. Indeed, a careful reader of the Iowa papers is impressed, and saddened, by the slovenliness of much of the work done upon them.

A Newspaper Well Made Up and Well Printed Is the Exception.

It is discouraging to one who loves the newspaper profession to observe how careless of appearance so many newspapers are. The newspaper with good make-up and first-class presswork is the exception, not the rule. Many newspapers which are made up carefully are wretchedly printed. Many newspapers which are beautifully printed are made up carelessly and inartistically. The make-up on some of the newspapers of Iowa is little short of atrocious, and often presswork is little better - and the daily press does not escape in this indictment. Why is it that editors and publishers do not take more pride in the appearance of their newspapers? Good appearance is as valuable an asset to a newspaper as it is to an individual. Does it never occur to the publisher that it might be good business for him to make up his newspaper in some careful, orderly way, and then provide for creditable presswork?

The newspaper, to my notion, should be considered as a piece of jobwork. It should be made up and printed in conformity to the best practices of jobwork. If some publishers turn out as poor jobwork as they do newspapers, I would not want them to do any jobwork for me.

Why should newspaper publishers continue to be abject in their surrender to the advertiser, permitting him to select the space which his advertisement shall occupy, in violation of all rules of good make-up and good taste and to the fearful disfigurement of his paper? Do not publishers realize that such surrender is not necessary? It is time that newspaper men were taking control of their business into their own hands, refusing to submit to the dictation of advertisers.

Make Up All Pages Carefully—Do Not Stop with the First.

A number of Iowa newspaper publishers already have taken this step forward by banishing all advertising matter from their first pages and by arranging the make-up of the other pages in an orderly way whereby the news rather than the advertisements is emphasized. Certain papers which give close attention to first-page make-up stop short there. The larger number of the country papers which come to my desk, however, have no definite, orderly plan of make-up, except that the display advertisements occupy all the choice, preferred locations, on the first and every other page. All kinds of make-up may be seen in these papers, from that which is indifferent to that which is wholly bad. In many of them the pages are merely a jumble, thrown together without thought, save as care is given to locating the advertisements where they may be surrounded by pure reading-matter. Some of them cause a good printer to shed tears every time he looks at them. News and editorial pages receive the same treatment, showing that the country newspaper of this type places slight value upon its editorial matter. Indeed, I might say that the editorial page is the chief sufferer. Looking over many papers, one gets the impression that the preferred position for baking-powder advertisements is at the head of the editorial columns. It might surprise you if you were to take a count of the papers which give this class of advertising matter this choice position. I have seen the Lydia Pinkham Vegetable Compound advertisement stuck down from the top into the middle of one editor's editorials. At the top of another editorial page a black-type, two-

^{*} Address made at Third Country Newspaper Short Course, Ames, Iowa, May 3, 4 and 5, by A. F. Allen, of the Sioux City, Iowa, Journal.

column Castoria advertisement confronted me. In another I found, as an editorial sandwich, a reading notice extolling some one's cure for piles. And so it goes. These are but isolated examples.

The newspapers which are committed to this sort of make-up are those which continue to sell to any advertiser, so long as he has the price, space according to that ancient formula, "top of column, next to pure reading-matter," or "surrounded by pure reading-matter." Now, I want to say to you that the practice of selling advertising space on that basis is obsolete to-day in up-to-date newspaper offices. That is one of the practices which you, in your housecleaning, should cast into the junk-pile. The newspaper man who adheres to it but advertises his own weakness and timidity, if not his incompetence. He cheapens himself and his paper in the estimation of his readers, to say nothing of what his advertisers may think of the state of his spinal column.

Cater to the Reader. It Is He Who Makes Your Paper Valuable to the Advertiser.

The newspaper man, while he is studying how he may derive revenue from his advertising, should not fail to consider the claims of the reader. One of the things which it is important that he should bear in mind constantly is the reader. It should be his endeavor always to get the point of view of the reader, to put himself in the reader's place. The reader certainly is not without some claims to consideration. It should be the purpose of the editor to make his paper as easy to read as it is possible to make it. It should be his desire and aim to make it attractive and pleasing to the reader. In pursuance of this purpose the advertising-matter should be incidental to the news-matter, and not the news-matter incidental to the advertisingmatter. In a carefully and closely edited newspaper neither the advertising-matter nor the news and editorial matter is thrown in with a scoop shovel, as one might load a wagon with coal. In such a newspaper there is a place for everything, and everything is habitually in its place. Some of the finest examples of newspaper-making in the United States are edited on this principle. The readers of such a newspaper soon become acquainted with its orderly method and learn where to look for its different classes of matter, confident that they will be found in their places in every number of the paper.

Readers Appreciate Good Make-up in a Paper.

The newspaper man deceives himself if he assumes that careful editing, orderly arrangement and correct typography make no appeal to the reader. More than that, he impeaches the intelligence of his readers if he gives way to that assumption. Newspaper readers not only are able to make distinctions, but they do make them.

The magazine publishers long ago discovered the appeal that is in fine printing. A lot of the rubbish that is sold between magazine covers never would "get across," to use a slang expression, were it not for the art of the printer.

The country newspaper man should not persuade himself that it is impossible, as a mechanical proposition, for him to make up his paper according to some orderly method, having a place for everything and putting everything in that place. It should be more possible for him than for the daily newspaper man, for the reason that he has fewer pages to work on and his work need not be done with the haste that is inseparable from daily newspaper work. It is just as easy to do things the right way as it is to do them the wrong way, and often it is easier. It takes no more time to do things as they should be done than it does

to do them as they should not be done, and it involves no additional expense.

Pyramid Make-up Most Approved Method.

One of the most satisfactory methods of advertising make-up is the so-called pyramid make-up, whereby all the advertising matter is grouped on the lower right-hand side of the page, the apex of the pyramid being at the right. This plan leaves the upper part of the page clear for an effective display and orderly arrangement of news-matter, the result being well ordered, handsome pages throughout. It is a plan which is not impossible for the weekly newspaper, for it already is in effect in a number of newspaper offices. It is my belief that the newspaper made up after this fashion is of much greater value to the advertiser than the one which follows the old, out-of-date, haphazard plan. And unquestionably the effect is much more pleasing from the reader's viewpoint.

I can imagine what some of you men may be thinking about my suggestions. You are thinking, perhaps, that while my theory is beautiful, it is not practical; that it would be impossible to enforce such a plan of make-up upon your advertisers. You are thinking, perhaps, that it might be all right to talk about such things so far as papers like the Sioux City Journal are concerned, but when it comes to your papers any such radical change from the established order is out of the question; you have got to live, and in order to live you must have revenue, and a large part of your revenue comes from your advertisers. But I assert that it is practical, as well as possible, for the newspaper to take charge of its own columns and make them up according to its own notions. That it can be done is best proved by the fact that it is being done in Iowa to-day.

Publishers Suffer from Timidity.

It is one of the weaknesses of newspaper publishers, it seems to me, that they suffer from timidity. They lack self-confidence, they belittle their own strength and dignity. They have got themselves into a wrong mental attitude, or state of mind, toward the advertiser. They have persuaded the advertiser that he confers a favor upon the newspaper when he gives the newspaper his business, and this has put the advertiser in a position to dictate to the newspaper. And the advertiser has not been slow to take advantage of his position. He has had newspapers dancing to his music in shameful fashion, and many of them still are dancing. I assert that this is not necessary. The positions should be reversed. The advertiser should be taught to understand that he confers no favor by advertising in the newspaper. Rather is he privileged in being able to buy newspaper space for publicity purposes. It is purely a commercial transaction. The advertiser can not do business without advertising, and he gets value received for the money he spends with the newspaper.

Time for Publishers to Issue Their Declaration of Independence.

I believe it is time that all newspapers were issuing a declaration of independence in this matter.

I have had knowledge of a good many battles between newspaper publishers and advertisers, and I fail to recall one which the newspaper did not win. The newspaper has all the best of it.

It should be a source of considerable satisfaction to a newspaper owner, and worth a good deal of money to him, to realize that he is able to exist in a community without being under the thumb of his advertising customers.

Another point at which many country newspapers lag

is in the use of head-letter, or rather in the use they do not make of head-letter. It was the old way of the country editor to use little head-letter, nothing more than a single line, no matter how important the news. Display heads of any kind were used only upon extraordinary occasion. Along with this practice it was customary to group all the local news on one page, under a single general heading, an entire page of paragraphs, with only an extra lead between the paragraphs to break the monotony for the reader. This practice still is common in Iowa. Indeed, it is the accepted country newspaper style. Given a clear page, and leaded matter, and the effect is not distressing; but when the paragraphs are set solid, with no leads between, and, as at times, are run a tortuous and devious course through a maze of advertisements, jumping from one page to another, the reader soon becomes distracted to the point of profanity. More than one Iowa paper thus has provoked me at least to the border line of profanity.

How much better it is to separate these paragraphs by the use of head-letter and dashes, conforming to the best usage of the daily newspaper. But in so doing I would counsel you to avoid extremes, to use head-letter with discretion and good taste. Some of our daily papers, in their misuse of head-letter, are by no means to be cited as examples to be followed, but rather as examples to be avoided. The purpose of headlines, primarily, is to guide the reader, to make it easier for him to read the news. But a too lavish use of large, black-face type in the headlines, an unwise multiplication of display heads, to which so many daily papers are committed, defeats the very purpose of the headlines. A page which is plastered over with big, staring heads is more confusing and less intelligible to the reader than a page wholly without headlines. In the use of head-letter it is well to keep in mind always that the newspaper, after all, is but a piece of job-printing. Study, therefore, to produce the most pleasing effect, the most artistic make-up, that the limitations of the newspaper office will permit.

Clean Machine Composition Essential to Clean Presswork.

Another matter which should receive closer and more unremitting attention - a matter fully as important as make-up - is the condition of the product from the linotype. A linotype, or any other machine like it, will not take care of itself, although a good many of them are left to shift for themselves, or seem to be. Indeed, the machine requires constant care and attention if it is to do good and satisfactory work. A glance over the papers of the State will disclose at once those publishers who are giving their mechanical equipment the care it should have, as well as those who are neglecting this important detail of their business. When you see a paper in which the lines of type are full of "slivers," you may know that its matrices are being neglected. When you see alignment imperfect, you may know that the machine is being misused by an ignorant or careless operator. When you see repeated evidences of chilled metal, you may know that both the machine itself and the metal used are not receiving proper care and

It is in these little things that the character of the newspaper publisher is disclosed. These are the indications of slovenly workmanship, of carelessness, of indifference, of lack of pride, or, what is worse, of ignorance. No good workman, having pride in his work, and in the product of his work, will neglect scrupulous attention to every detail by which his newspaper may be made better.

It is difficult to say which is the most important mechan-

ical detail of the newspaper business, but certainly none is more important than presswork. Having taken pains to secure an artistic make-up, and having assured perfect product from the linotype, it then becomes essential that the paper shall be well printed. Neither good make-up nor clear type nor good writing can prevail against wretched presswork. A paper poorly printed and illegible leaves only irritation and dissatisfaction in the mind of the reader. Likewise it is no satisfaction to the publisher himself. We have some handsomely printed papers in Iowa, and we have a lot of poorly printed ones. Many publishers seem to think that any kind of presswork will do, and so we have papers with too much color, papers with not enough color, and papers so blurred by offset as to be unreadable. This, too, is slovenly workmanshipslovenliness that is inexcusable, and unpardonable, and unnecessary. No good printer who takes pride in his work will send out a poorly printed paper; he will rather send out the best printed paper which his office equipment will

Where shall we locate the responsibility for the mechanical imperfections of newspapers? Newspapers reflect in their perfection, as well as in their imperfections, the degree of capability or incapability of "the man behind." Somewhere back of every successful enterprise, whether it be a newspaper or something else, is a directing mind. This directing force may be invisible, but it is there. So back of every imperfect newspaper is some one who, for some reason, is failing in his task. He may be indifferent, or careless; he may be absorbed by other matters; he may be lacking in knowledge; he may be without practical equipment. For the editor who is careless or indifferent there is no excuse; but the editor who does not know is entitled to our sympathy and encouragement. I would not say that no man who is not a printer, who has not mastered the intricacies of the printer's trade, can become a succesful newspaper-maker, but I do assert that the most successful newspaper-makers are those who have secured a practical equipment for the task by a course of training in the mechanical departments of a newspaper office. A man who has had such training, it stands to reason, is more certain to be successful than the man who is without it. The most successful editors and publishers in the business to-day are those men who have graduated from the composing-rooms and pressrooms of small country newspapers. These men know what is what. They know when a thing is as it should be. No employee, competent or incompetent, can tell them their business, or swindle and deceive them by indifferent and slipshod workmanship. They are not at the mercy of the incompetent workman, the indifferent mechanic. They are able to put a finger on error and insist that it be made right. They are able to "lay out" a newspaper as well as a piece of job-printing. Many men, however, enter the newspaper business without this invaluable training and knowledge. What are they to do? How are they to overcome the handicap which is upon them? By study, unceasing and persistent study, and by indefatigable industry. They must master the practical details of their business; they must familiarize themselves with the mechanics of that business by unwearying application. Indeed, no one can hope to get anywhere in the newspaper business without persistently studying it. This applies alike to the man trained and the man untrained. Ever there is something new to be learned. No man can hope to learn all there is to be learned about the newspaper business in even a lifetime of study. The print-shop is a school, and the editor is the pupil. It behooves him, therefore, to cultivate the open mind, to be a learner from

day to day, for by such means does he equip himself more fully for his work; by such means does he increase in mental stature and in knowledge and breadth of mind with

the years.

What I am asking is that the newspaper men of Iowa shall have ideals in their work. It is not beyond even the smallest country paper to have ideals and to strive for perfection. No man should be wholly content either with himself or with his work. The man who does not progress will retrogress; there is no standing still. The possibilities of the newspaper business are immeasurable; how can any newspaper man fail to be inspired and to aspire?

Patient, Laborious Study Essential to Development of Ability to Manage Newspaper Properly.

"Great newspaper results," said Chester S. Lord, for more than twenty years managing editor of the old New York Sun, in an address on "Journalism as a Profession," "require extraordinary effort, for it is a profession to be learned by hard study - just as the law and theology and medicine are to be learned; and you can not learn it in a month or a year, any more than in ten seconds you can start a locomotive or an ocean steamship at full speed. . . Genius may sometimes do quick deeds under quick inspiration, but for the most part the work of the world is accomplished through patient, laborious study, along lines of established conduct - and not anywhere more conspicuously so than in the newspaper business. You must make your newspaper talked about; you must make it interesting; you must make it absolutely necessary to your constituents; you must be the leader of thought in your community. Your intelligence must direct the intelligence of your readers. You must cram your memory with facts, for the mind feeds on facts. To do all this you must study to the limit of your resources; you must think to the limit of your intelligence; you must strive to the limit of your endurance - then you have done your best, and that marks the measure of your success."

FIGURE PROFIT ON SELLING PRICE.

By the Morrison-Ricker Manufacturing Company, Grinnell, Iowa.

The practice is general in our public schools to teach the figuring of profit on the basis of cost of article instead of the selling price. Salesmen, buyers and storekeepers continue to figure their percentage of profit on cost and their percentage of operating expenses on selling price, which erroneous system is every day causing needless failures.

There are eight reasons why the percentage of profit should be figured on the selling price and not on the cost:

First — Because the remuneration of salesmen is figured on a certain percentage of the selling price.

Second — Because the percentage of expense of conducting business is based on the selling price. If you talk percentage of profit on cost and percentage of expense on the selling price, where are you?

Third — Because the mercantile and other taxes are invariably based on a percentage of the gross sales.

Fourth — Because the sales totals are always given in books of record — cost totals are seldom, if ever, shown.

Fifth — Because a profit must be provided for two items of capital — one the capital invested in merchandise — the other the capital necessary for operating expenses and other expenditures not properly chargeable to merchandise account. This is only possible by figuring profit on the selling price.

Sixth - Because it indicates correctly the amount of

gross or net profit when amount of sales is stated. The percentage of profits on sales is indicative of character of result of years' business—percentage of profit on cost is not.

Seventh — Because allowances in percentages to customers are always from the selling price.

Eighth — Because no profit is made until sale is actually effected.

Example No. 1 — An article costs \$5 and sells for \$6. What is the percentage of profit? Answer, 16% per cent. Process — Six dollars minus \$5 leaves \$1, the profit. One dollar divided by \$6, decimally, gives the correct answer, 16% per cent. This operation is simple, and knowledge of it being vital to any one engaged in, or intending at any time to engage in business, it should be carefully committed to memory and constantly borne in mind.

Example No. 2 — An article cost \$3.75. What must it sell for to show a profit of 25 per cent? Answer, \$5. Process — Deduct 25 from 100. This will give you a remainder of 75, the percentage of the cost. If \$3.75 is 75 per cent, 1 per cent would be \$3.75 divided by 75, or 5 cents, and 100 per cent would be \$5. Now, if you marked your goods as too many do, by adding 25 per cent to the cost, you would obtain a selling price of about \$4.69, or 31 cents less than by the former method. Which is right? When you take 25 per cent off the selling price, figured according to the first rule, you will still have your cost intact. Take 25 per cent from the second sum and see if the cost remains.— Manufacturers' News.

SAVE TIME OVERRUNNING CLOSE-SPACED MATTER.

BY ANNIE M. KEMPTON.

It sometimes becomes necessary to overrun long paragraphs of close-spaced matter and still keep the spacing uniform and close. The writer ferreted out a new way of doing this which, while it looks awkward, really saves time. In fact, the writer received a "call-down" for the looks of the galley when the work was half completed, and not being of a disposition to answer back, said nothing. Later, when using the method again when the "boss" wasn't looking, a fellow worker expressed surprise and was glad to use the method when explained.

The method is simply this: Instead of turning handfuls of set matter around on the galley, and picking up the type almost word for word, run the matter over on the galley, but do not space out your lines. Before you come to the end of the paragraph you will find that the question arises whether to divide a word or to squeeze it in, in order to save further overrunning. A careful manipulation of a few lines of unjustified matter around this stage of overrunning makes it unnecessary to touch the rest of the paragraph. When you are sure you have your lines laid out properly, then lift them into the stick and justify them. For the actual amount of overrunning done, this method is slower, but the labor saved on the rest of the paragraph is clear gain for some one. Where the spacing is of no consequence, the old method is the best.

AND THEN SHE GOT HOT.

Her first story had been in the magazine editor's hands for weeks without being returned or published, so she wrote him curtly: "Please print my story or return it, as I have other irons in the fire."

Her manuscript was returned with this brief comment: "We have read your story, and advise you to put it with the other irons."

Written for THE INLAND PRINTER.

WHAT THE GRAPHIC ARTS OWE TO IRELAND.

BY OUR REPRESENTATIVE.



R. JAMES J. WALSH, author, educator and lecturer, recently told the American Institute of Graphic Arts in New York something about "What the Graphic Arts Owe to Ireland." Some of the thoughts from his most instructive talk were the following:

"With our ideas of progress in the model."

"With our ideas of progress in the modern time it would seem almost impossible

that the graphic arts could owe much to Ireland, since it is so many centuries ago since Ireland, as an independent nation, had an undisturbed power of expressing herself. Still, progress is not the continuous process we are apt to believe.

"In the graphic arts, especially, progress does not proceed in that way. The most beautiful books ever printed were printed within a generation of the invention of printing, while the worst books ever printed were manufactured within a generation of our time, until William Morris came to reform the situation. As to Ireland's place, there are a number of things that might warn us of the probability of finding a fine chapter in the graphic arts in that little island, because there are such magnificent chapters in the history of other branches of esthetics. It is to Ireland that we owe that very precious quality of rhythm in poetry, and the world of music owes more to Ireland primarily than to any other people or country. Altogether, there have been collected fifteen thousand Irish melodies. Handel once said that he would have given all the music he ever wrote to have been the author of the air which is known as "Robin Adair," but which is really the old "Alleluia" of Irish music.

"It would have been surprising under these circumstances if the Irish had not left their impress on the graphic arts. This they did in the most beautiful illumination of books that has ever been done. When Geraldus Cambrensis was traveling in Ireland, in the twelfth century, he records that he saw at St. Brigid's great college for women, at Kildare, a wonderful book of the Gospels so beautifully illuminated that he thought it to have been the result of angelic rather than human skill. He was sure it was the most beautiful book in the world, and "Gerald the Welchman," as he was called, knew, for he had visited previously all the centers of culture in Europe, and they had extremely beautiful illuminations in the twelfth century. We know, too, that Gerald was not inclined to praise anything that wasn't Welch, and, above all things, was he given to dispraise what he found in Ireland.

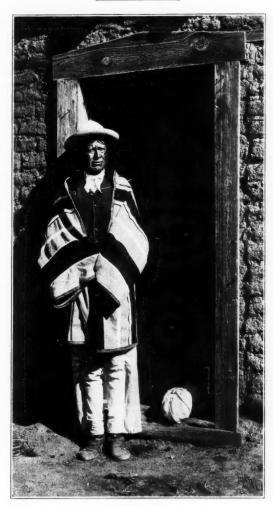
"Only that we have in our time, in Trinity College, Dublin, the Book of Kells," we would likely dismiss Gerald's praise, but this Book of Kells is the most beautiful in the world, even in our time. It is not the book which Gerald saw, either, for the Gospels he saw were at Kildare and the Book of Kells was never there, so that there were evidently a number of these books in Ireland at that time."

The lecturer then described some of the beauties of graphic art in the first six pages of this book, preceding the Gospel of St. Matthew. No words, he said, could describe the splendor in drawing and color of the initial letters. Examined under a powerful magnifying glass, no less than 158 perfect interlacings of ribbon were counted in the space of a single square inch.

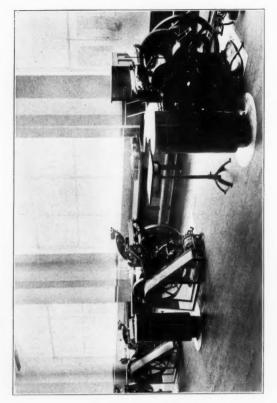
The doctor then told of the wonderfully designed metalwork and jewelry of Ireland. No one has been able to

solder, without melting, such fine gold wire to a support as the Irish used in their jewelry. He showed how the Irish art of illuminating books was taught all over Europe, and we find its influence even in our day. He instanced the illuminated Lord's Prayer, by Edward Edwards, in The Ladies' Home Journal last Christmas as a beautiful example of Celtic design. Years ago he visited St. Patrick's Church, in Chicago, with its most dingy interior, as all our churches were that were built fifty years ago. He recently visited St. Patrick's again and there was a complete transformation. He saw the influence of the "Book of Kells" all over the walls. On inquiry, he found that Thomas A. O'Shaughnessy, a Chicago artist, had taken the graphic art of the Celts of one thousand years ago, design, coloring and all, and placed it in the stained-glass windows and walls so that it glows with beauty.

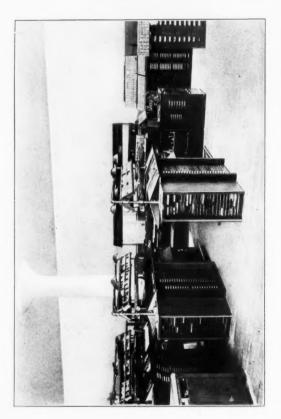
Speaking after the lecture, in reply to the question why there were not more examples of Celtic graphic art in existence, the doctor said that Ireland had been overrun so many times since those days by barbaric invaders, who destroyed everything they could burn, as they have done in Mexico and are doing in Europe now, that it is even surprising that there is a page of Irish literature or art left.



MIAMI CHIEF.
Photograph by Eugene J. Hall, Oak Park, Illinois.









Views in the Plant of the Hershey Printing Company.

Upper left-hand illustration: A portion of the composing-room, showing the high ceilings and the abundance of light. The equipment is wholly of steel, with all of the necessary blob-saving devices for reducing the cost of production. Lower left-hand illustration: Another view of the composing-room. Upper right-hand illustration: A partient of the job-press department, showing the safety devices in use and, also, the excellent light, doing away with the need for artificial light. Lower right-hand illustration: Part of the bindery, showing the orderly arrangement and accessibility of the various machines and tubles.

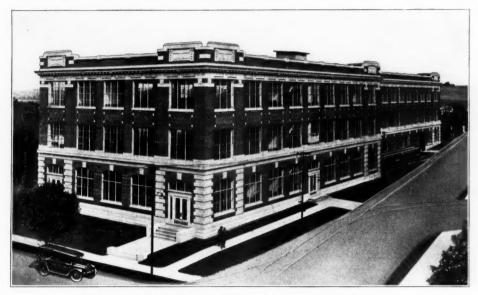
A MODEL PRINTING-PLANT-THE HOME OF THE HERSHEY PRINTING COMPANY.



OCATED in the bowl of the beautiful Lebanon Valley of Pennsylvania, Hershey is called the model town, the wonder town, the magic town and many other names indicating a unique growth and prosperity. About a dozen years ago its site was an old corn-field of unprepossessing appearance. To-day there is a modern town

made of concrete, steel, marble and brick, and having interests that carry on their combined pay-rolls 2,200 persons. When M. S. Hershey developed his processes for making chocolate, he sought this location not because it was near his birthplace, but for the reason that it was a central point for one of the finest milk supplies with batteries of presses running day and night the whole year through. For the other printing and for The Hershey Press, a separate plant was established and, from the first, high ideals were set. It was planned that, as an auxiliary to the most complete chocolate-plant in the world, there should be one of the best printing-plants. There was also some sentiment in this because Mr. Hershey began life as a printer's apprentice, and he has the pride that always lives with one who has been touched by printers' ink.

Thus, three years ago the largest single building outside of the Hershey cholocate factory in the town was begun. It was completed in 1916, and its main part was occupied at once by the new plant of the Hershey Printing Company. This building occupies one of the prominent corners of the town and runs the length of a complete block. It is 90 feet wide and 332 feet long. It has four stories with basement. The Kahn system of concrete construction was used. With the exception of maple floor-



The Modern Building Housing the Plant of the Hershey Printing Company.

in America. The importance of this is seen in the fact that the factory of the Hershey Chocolate Company consumes daily about 100,000 quarts of milk. The growth of the industry has been phenomenal and the need of labor compelled Mr. Hershey to encourage the building of the town. This has been done along advanced lines and with features in the way of welfare and entertainment that are not duplicated in any other community of Hershey's size. For example, there is practically an acre of ground for every resident of the community. There is an unlimited supply of filtered mountain water. There is a complete equipment of trolleys, parks, theaters and everything needed for the entertainment of visitors. Mr. Hershey's idea was that the factory of a food product should have surroundings that would include plenty of sunshine, fresh air and clean living; so Hershey is a town that is beautiful to look upon and healthful to live in.

The output of the Hershey Chocolate Company requires a half billion pieces of printed matter annually. In addition, a great amount of general printing is needed. The printing of the labels and similar matter for the Hershey products is done in a large department of the factory ing on the first floor, there is no wood in the whole structure and it is absolutely fireproof throughout. The building is set on a solid rock foundation, and in its construction 10,000 cubic yards of concrete and 300,000 Hytex bricks were used. The ceilings are finished in concrete. The windows are of steel sash and verticalsliding, and are 11 feet 6 inches wide and 10 feet high. The height of the first floor is 17 feet 6 inches, the second floor 16 feet, third floor 15 feet 9 inches and the basement 15 feet 6 inches. Floors are constructed to carry 500 pounds to the square foot. It can thus be seen that the building is of unusual strength and solidity, and the value of this has been apparent in the total absence of vibration in the big presses and other machinery. With the modern daylight construction, the printing-rooms are flooded with light and the high ceilings have been found to be advantageous in every respect.

The equipment of the Hershey Printing Company consists of double monotype machines, a dozen presses of different kinds, a full bindery department, and all the needs of a complete publishing-plant. The plant furniture is of steel, and the offices are furnished in mahogany. The press building is, therefore, not only a splendid workshop, but one of the show-places of the town. During the season a large number of people from different parts of the world visit Hershey and many of them inspect the new printing-plant.

The Hershey Printing Company aims at quality. The weekly newspaper, The Hershey Press, is printed on calendered paper and it has been called "the best printed newspaper in America." The high price of paper has not interfered with the policy of giving as perfect a paper as possible each week. The work of the new plant has attracted wide attention, and it is catering to those who believe that if printing is worth doing at all it is worth doing well. It does a general printing business, including books, ledgerwork, house-organs and catalogues.

The management of the Hershey Printing Company is in the hands of practical and experienced men. It began in a modest way in the early years of the town, and has made its greatest development within the past two years. The proprietor, M. S. Hershey, who founded the town, takes a strong personal interest in the work. The manager is Joseph R. Snavely, a trained printer who has been closely allied with the methods and developments of printing, and who has had charge of the Hershey plant since its beginning. There is a complete editorial department supervising the Hershey Press and other publications, under the supervision of Lynn R. Meekins, formerly managing editor of The Saturday Evening Post, the Baltimore Star and other Baltimore papers. All the managing officials of the company began in country job-offices and learned the business from the ground up. There are few changes in the force except necessary additions. The policy is that of cooperation and encouragement, and the wisdom of this policy is shown in the interest and fidelity of the employees.

TO BE SUCCESSFUL YOU MUST LOOK THE PART.

When a man has achieved independence, a great name, or a fortune, or whatever goal he has set out to make, he can afford to wear a soiled collar, frayed coat sleeves and shoes run down at the heel, but this would never do for the man to whom success still beckons in the distance.

To be successful one must have the appearance of a successful man.

He must dress neatly and in fashion.

His linen and shoes must be immaculate.

He must walk as though he were going somewhere not dawdle aimlessly about like a scion of the aristocracy in a moving picture.

The successful man will bear the appearance of success in his features, in his every action. He will carry lines of character in his countenance and his eyes will indicate concentrated thought as though he were reflecting on important matters.

He will smile (not grin like an ape), be good-natured, considerate of others, be public-spirited and patriotic; and all this will reflect upon his appearance.

The successful man will wear an air of confidence; he will speak with assurance and determination. He will not allow trifles to annoy him and he will not be deflected from his purpose. He will radiate ability and power and he will impress those with whom he comes in contact by his earnestness, his energy and resourcefulness.

To be successful one must look successful.

The successful man can not look like a failure.— $Manufacturers'\ News.$

FITTING THE MAN TO THE JOB.

The largest industrial plants, in all parts of the country, are now establishing employment departments. In the old days, the foreman had the privilege of "hiring and firing." It was a prerogative which he jealously guarded. However, he seldom performed his duty with much skill or intelligence. He was notoriously a person of likes and dislikes; he had no system, beyond a few crudely asked questions: appraising human nature was not usually his strongest point. Prejudice entered largely into his choice of underlings; not infrequently he was venal, demanding a bribe as a prerequisite to giving a job, and securing pay increases on condition that he obtained a percentage. But this old-fashioned foreman is rapidly losing his power. In hundreds of our largest establishments he now does no "hiring or firing" at all. The modern employment superintendent has succeeded this functionary. This office, usually having a large staff, passes candidates for all positions through its hands. Foremen, when they need steel, iron, or other material, make out written requisitions; now, in the places having up-to-date employment departments, they do the same thing for their materials of brain and muscle. The employment superintendent's business is to supply precisely the kind of men and women needed to do the particular work. If the person sent does not fill the bill, the foreman can refuse him: the employment department sends another man, and then sends the rejected person somewhere else, where his services seem more clearly indicated. The employment department thus performs two functions: first, it studies the requirements of the shop; secondly, it studies minutely the miscellaneous human beings who offer themselves at its doors. Its theory is that every person can do something. It submits all its applicants to physical and mental tests, canvasses their past successes and failures, learns their habits, their ambitions, their aptitudes. By the aid of a competent medical man, it examines their eyes, noses, throats, teeth, heart, lungs and digestive systems. After the employee is once engaged, the department's work has really only begun. It gets periodical reports; if the man is not doing well, it finds out why; and it makes a point of shifting him around until he finds his appointed place.—Burton J. Hendrick, in Harper's Magazine.

A HANDY LAYOUT FOR A SORTS CASE.

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6	8	10	12	36			70	%	9%	96				1
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6	8	10	EM 12	12	18	12	1/2	1/4	34	1/8	1/8	1/8	7/8	1
. 6	. 6		8	10	10	12	1/2	1/4	74	1/8	7/8	%	1/8	1
	6					12	1/2	1/4	3/4	1/8	3/8	1/8	1/8	1

Diagram Showing a Handy Layout for a Sorts Case.

The accompanying diagram shows a handy layout for making a special sorts case out of a news cap.-case, devised by Edwin H. Stuart, of Pittsburgh, Pennsylvania. Mr. Stuart states that the case proved so handy that in a short time all of the men in the shop were using it, and he has since installed it in other places, effecting an appreciable saving of time. The two lower rows on the left-hand side of the case are for fine and coarse dot leaders used in correcting monotyped price-lists and catalogue pages.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A Big Drive for Uniformity of Rates.

In the July, 1916, number of The Inland Printer I called attention to the lack of consistency in the rates of daily and weekly newspapers, and urged the adoption of some reasonable standard. That the question was beginning to command attention was shown from the fact that several proposed schedules were cited, any of which, if adopted, would be a great improvement over the present chaotic condition.

During the past year, President E. H. Tomlinson, of the National Editorial Association, who is making every effort to make his organization of the most practical benefit possible to the newspaper fraternity, has directed his attention especially to this problem. He is mainly responsible for the report of the advertising committee which went out over the name of the writer.

This report, which will be submitted to the Minneapolis convention, is as follows:

FOREIGN ADVERTISING RATE RECOMMENDATION.

These recommendations do not apply to local advertising, which is necessarily subject to local conditions.

Realizing that the rates of country papers for foreign advertising now in vogue have been generally fixed at haphazard, with little consideration of costs to the publishers or value to the advertisers, the Advertising Committee of the National Editorial Association has, with its sanction, been seeking to bring about more uniform and adequate rates, taking into account circulation and service.

In view of the fact that many publishers find it necessary at this time to revise their rates because of the prevailing high costs, the committee believes it will be helpful to many of them now to make public the rates it expects to recommend at the convention at Minneapolis in July as justified for foreign advertising under present conditions, and which it believes are at the same time fair to advertisers.

HOME PRINT PAPERS.

It recommends for Home Print Papers, guaranteeing circulation and rates, the following gross rates per inch, based on circulation, as set forth:

	Up to 800	Up to 1,200	Up to 1,600					Up to 6,000
Weeklies	\$0.14	\$0.16	\$0.18	\$0.20	\$0.24	\$0.28	\$0.32	\$0.36
	.12	.13	.14	.15	.18	.21	.24	.27

The above rates are all gross rates which the publisher will quote to all inquirers. From the gross rates the agency's commission will be allowed to recognized advertising agencies and an additional commission to his special representative.

Composition, six cents an inch, net, extra.

The above papers we designate as Class A papers.

e papers we designate as Class A papers.

Papers of Unguaranteed Circulation.

Both weeklies and dailies, ten cents. Composition, six cents an inch, net, extra

These papers we designate Class B papers.

*A PAPERS.

We find some Class A papers so completely dominating their field, or for some reason so especially valuable for foreign advertising, that they are entitled to such increase over the rates recommended for the usual Class A papers as the service they are able to give warrants.

These papers we designate as *A papers.

We recommend an absolutely flat rate because (1) It simplifies the placing of advertising; (2) Advertisers and their representatives desire it; (3) Those papers which have tried the flat rate recommend it.

We further recommend that all papers desiring foreign advertising guarantee their circulation and rates, as it will entitle them to the higher prices of Class A, which this committee proposes to aid them in securing, under plans it has in contemplation.

We are led to lay great stress on this point because we find much evidence that when advertisers are assured that circulation and rates can be depended on to be as represented they will more freely place advertising at the higher rates than at the lowest possible prices obtainable when there is a question as to the dependability of claimed rates and circulation.

We believe that all papers are entitled to the above rates, and that they can be secured and maintained by combined effort.

In fact, we know we can successfully uphold the proposition that publishers can not give a service satisfactory to the advertisers without actual loss to themselves at lower rates.

The following explanation accompanied the report:

We do not send out this report as perfect, but do believe it has enough of merit to be of benefit to those small publishers whose rates are now too low and who will find it of help to secure an adequate increase through the knowledge of what we are willing and able to maintain as fair and reasonable recompense for foreign advertising. We believe also that it is a needed and real start toward the simplification of the work of placing foreign advertising in home papers and an aid to the ready distinguishing of those it may be considered by any prospective advertiser desirable to use — two things necessary to the end that such business may attain the growth we see in store for it.

We recognize that it is a big undertaking we have in hand, in which mistakes are likely to be made at the start, and we invite criticism, for we are confident that we are on the right road and will come out successfully, if we have the coöperation of the trade press and all interested factors, in making the plan fully practical and in securing it publicity and support. It has already been submitted to a number of advertising agents who have given hearty approval to the principles involved and who only ask as to the rates we recommend that they be equitable and alike to all, for which we are providing.

As to the fairness of the rates recommended, we hold it readily demonstrable that any paper, no matter how cheaply produced, must have ten cents to exist, and that space is worth that much in any paper worth using at all.

The advance proposed from the minimum rate is the very least that can possibly be considered as a reasonable recompense to provide for the extra expense of issuing a worth-while paper (which we want all papers to have a chance to become) and of the businesslike service which is desired of our papers, but which can not be given without expense.

Why Uniformity is Imperative.

In my article last July, I cited numerous instances of papers published under similar conditions in various States, with rates that were wholly inconsistent. Papers of one thousand circulation and under get anywhere from six to fifteen cents per inch; papers of two thousand, anywhere from ten to twenty cents; and papers of three thousand and up, anywhere from twelve and one-half to twenty cents. Thanks to the educational work of the last few years, the smaller papers now seldom drop below ten cents, but the variance is the greatest among papers of larger circula-

tion. It is possible to cite many instances where papers of one thousand five hundred circulation actually get a better advertising rate than some papers of three thousand circulation. The worth-while papers are not getting the rates they should, but the situation is worst among the papers of larger circulation.

In the small daily field the situation is well epitomized in a compilation made by Jason Rogers, of *The New York Globe*, from which the following data is taken:

Circulation.	Number of Papers.	Average of Rates.	Range of Rates
2,000 to 3,000	16	.131	.08 to .21
3,000 to 4,000	21	.17	.12 to .21
4,000 to 5,000	24	.19	.10 to .35
5,000 to 6,000	21	.201	.14 to .42
6,000 to 7,000	23	.23	.14 to .53
7,000 to 8,000	10	. 25	.18 to .35
8,000 to 9,000	16	. 251	.18 to .42
9.000 to 10.000	11	.20} .23 .25 .25} .26	.19 to .30

A study of this list will show how eloquent the demand is for a greater uniformity of rates. I doubt whether any paper in the list is getting too much, and certainly most of them are not getting nearly enough.

If we publishers should place ourselves in the position of the advertising agent, where we could look out over the newspaper world, how long would it take us to come to the conclusion that newspapers as a class do not know what their space is worth? How long would it take us to decide that newspapers are not conducted on business principles, and who could blame us for assuming that, when so many papers set so low a value on their space, the papers asking a fair rate are extortioners? Wouldn't we also overwork the phrase, "Your rate is altogether out of proportion to what we are paying for space in similar publications of much larger circulation than yours."

The gross discrepancy of rates which the committee seeks to remedy is not confined to the dailies, to the weeklies or to the papers of any one State or group of States. Except for certain spots, it is nation-wide, and these spots are where there is a strong organization of publishers giving special attention to business efficiency.

Proposed Schedule is a Compromise.

Coming to a detailed discussion of the proposed schedule, publishers are asked to remember that it is a compromise and that any schedule which its proponents would hope to have adopted by the publishers of the country would have to be a compromise. For the committee to recommend a low schedule of rates would be for it to turn its back upon the leaders of the profession who are striving to bring the newspaper business to a better standard, and for the committee to recommend a high schedule of rates would be to defeat its own purposes, for many publishers can be induced to make a moderate raise in rates who would not consider the adoption of rates which the committee considers fully adequate. Personally, I believe the schedule is too low, but some semblance of uniformity in rates is much more to be desired than the vindication of some theoretical schedule which would be considered impossible by the many publishers who are so wedded to inadequate rates. committee has considered many plans, schedules and suggestions of varying degrees of merit which it would only be confusing to enumerate, but the aim has constantly been to formulate a report which would commend itself to the publishers of the country with as little objection as possible. A report of this kind always meets fire from two sides, from those who say that it goes too far and those who say that it does not go far enough, and, while the members of the committee do not claim inordinate wisdom

and do welcome criticism and discussion, yet the committee does ask the publishers of the country to adopt a friendly rather than a critical attitude. While papers differ one hundred per cent in rates it is not time to quibble over whether a certain rate should be one or two cents higher or lower. It is time to take the action that will bring about substantial uniformity, and that can never be done unless we start. To furnish a starting point is the object of the report, and if the papers act together on this report it will be all the easier to modify it later.

The Base Rate for Service.

It will be noticed that the committee has not adopted the idea of a certain "rate per thousand of circulation," except in modified form. As applied to the smaller paper, the "rate per thousand" is a fallacy, and has been one of the most effective weapons in the hands of unscrupulous agents in beating down rates. As I have repeatedly stated in this department, there isn't a paper anywhere that can afford to sell advertising for less than fifteen cents an inch. however small the circulation and number of pages printed may be. Take a paper printing four pages and with only five hundred circulation: The principal revenue is from advertising, and twelve columns will yield only \$36, from which the editor must pay the salary of himself and assistant, and, in addition, all his general expense. Nor can any one expect a publisher to publish an eight-page paper of one thousand circulation if the advertising revenue falls below \$60 a week, or \$3 a column for twenty columns. The truth is that the cost of production per inch is not materially different in papers from five hundred to two thousand circulation, and there are plenty of papers of five hundred circulation in which the cost per inch of advertising is actually more than in some other papers of two thousand circulation.

The natural deduction from these facts is that any schedule of rates must recognize this fundamental cost of producing a newspaper, whatever its circulation may be (a cost somewhat similar to the composition cost for a job, and reflected in the charge for the "first 1,000" of a job), and make a definite allowance for the first unit of circulation. After mature consideration, the committee finally adopted fourteen cents as the unit-rate for weeklies of eight hundred circulation, and twelve cents as the unit-rate for dailies. The principle of the rate per thousand is thereafter recognized, and the rate for weeklies is increased four cents for two thousand circulation and for each one thousand additional, and for dailies three cents for two thousand and each one thousand additional. These rates are, of course, minimum rates, and it is not expected that any publisher with higher rates will reduce them.

Flat Rate Recommended.

Publishers should take special note of the fact that this schedule of rates is for foreign advertising, and not for local advertising, and any criticism aimed at the flat rate (because the publisher uses a sliding scale in his business with local customers) is not germane. The writer is thoroughly convinced that the sliding scale is the only logical one for local customers, and that it is fair and business-building, but he is equally convinced that it is impracticable in dealing with foreign advertisers. The sooner every publisher adopts an unassailable, guaranteed, flat rate, the better it will be for all who desire to see general advertising put upon a stable basis. Theoretically, the sliding scale is just as right for the foreign advertiser as for the local advertiser, but there are other very important factors to be considered. The sliding scale opens the door to the

unscrupulous agent who will contract for two thousand inches and then use only two hundred; it leaves the agent compromised when his client finds it necessary to change his advertising plans; it opens the door for the unscrupulous publisher to give one rate to one agency and another rate to another; and it puts the whole business on such an uncertain basis that it repels rather than attracts business. Both advertising agents and publishers have repeatedly discussed the flat rate and the sliding scale, and the preponderance of opinion is so markedly in favor of the flat rate that it is folly for a publisher to hold out for a sliding scale. One of the suggestions made to the committee was for the adoption of a graduated discount for quantity orders after the order was filled, but any publisher who adopts this plan in dealing with the general advertiser will find that he has only impaired the standing of his rate card and laid himself open to the charge of bidding against himself for business.

Uniform Charge for Composition.

The charge of six cents net for composition is another compromise. The general run of display advertising costs ten cents an inch for composition, but papers are charging all the way from two cents up to ten. It is manifestly impossible to convert the two-center to the ten-cent charge, where it might be possible to convert him to the six-cent charge. The committee is not looking for argument, but for action. For that reason it decided on a rate which it expects will meet with the approval of the majority of publishers and become recognized as a fair charge.

In its practical aspect, the charge for composition is important, mainly to the extent that it will insure the furnishing of advertising in plate form, as that is the more desirable from every standpoint.

Some publishers make no difference whatever between an advertisement furnished in copy or in plate, but, in view of the cost of composition, this is manifestly illogical.

Some agencies ask for a discount for furnishing advertisements in plate, and contend that composition is worth ten cents an inch. This would leave some publishers owing them money.

As a matter of fact, the general advertiser recognizes that the cost of composition is a separate charge from the cost for space, and, rather than indulge in theories, it would be much better for all to conform to the same standard and speak in the same language. The great bulk of the advertising is going to be furnished in plate form, and when we quote a rate it should be for the space, without there being a question in any one's mind as to what is intended. All should understand that the composition charge is extra, and if that charge be uniformly six cents, so much the better.

For a few publishers or a few agencies to hold to some view different from the general practice is only another one of the many obstacles that beset the easy road between the general advertiser and the country publisher.

The Classification of Papers.

In order to command any considerable amount of general advertising, a paper must be printed at home, be entirely controlled by the publisher, and guarantee its circulation and its rates. A paper which complies with these three conditions is entitled to recognition in the standard class, and if any one of the conditions be lacking, it is not entitled to be considered standard, so far as complying with the demands of the general advertiser is concerned.

The publisher using ready-prints containing advertising can not expect to eat his cake and have it too. So long as

the general advertiser can buy space at one price on the ready-print page, while he must pay a very much higher price for the same space if he buys it on a home-printed page of the same paper, he is going to buy it in the cheapest market. Whatever advantage the publisher may think there is for himself in using ready-prints, he may as well admit that so far as the general advertising game is concerned, he enters it with a limp. In ninety-nine cases out of a hundred it is the home-print papers that are developing the foreign advertising for the country press, and however much the ready-print papers may claim that they are not hurting the game, they are certainly not helping it. A home-print paper is entitled to standard classification, therefore, because its publisher allows no ambiguity in the relationship of his newspaper and the general advertiser.

Guaranteed rates are also the hallmark of the standard paper, because no such volume of business as general advertising entails can be transacted on the wobbly foundation of unstable rates. When the advertising agencies can transact business on the first letter, and become convinced that they can do so with full confidence, then the volume of foreign business that will flow to the country press will be enormously increased. A paper which does not guarantee its rates is not entitled to standard classification, because the publisher stutters in his speech, where clear, business-like talk is demanded.

Guaranteed circulation is also necessary in order that the advertiser may know exactly what he is buying. Circulation which is not guaranteed is heavily discounted — in too great a degree, it seems to me — and yet such is a fact. It is my personal opinion that most circulation statements are reasonably accurate, but the agencies attach great weight to a sworn statement, and for that reason the publisher should comply with this condition of the trade. It is an earnest of his conduct.

Papers that comply with these three conditions, then, are the standard papers, the worth-while papers, and there is not a publisher who can reasonably object to complying with these three conditions. They show that he is "in the game" and in it right, both for himself and for all the rest of the fraternity. We, therefore, designate them the standard, or "Class A," papers, be the field and the circulation great or small.

Any paper which does not comply with these conditions is sub-standard. If its circulation is not guaranteed, then it can not be classified according to circulation; if its rates are not maintained, then it is useless to fix its rate. Therefore, being without a resting-place in any fixed schedule, it can not be assigned to a place. All such papers are therefore designated as "Class B" papers and given an arbitrary rate of ten cents.

On the other hand, there are a few papers that practically control their fields and are entitled to better rates than the "Class A" papers. The number of these papers is limited, and they are usually under exceptional business management. For that reason the committee did not assume to formulate a schedule of rates except to recommend that it be higher than the "Class A" rates. These papers we designate the "Class Star A."

Commissions to Agencies and Representatives.

I have tried to point out that in our dealings with the general advertiser we should not only have an adequate rate, but that we should all do business on the same basis, speak the same language and all be understood to mean the same thing. There has been too much confusion in the matter of commissions. Some publishers quote a net rate, others allow the standard commission of fifteen per cent,

while others, for no apparent reason except to be different, quote a ten per cent or a twenty per cent commission. Others try to give one net rate, another rate carrying a fifteen per cent commission to agencies, and still another rate carrying a thirty per cent commission to a special representative. Look at this thing a moment from the viewpoint of the general advertiser or his agent and consider

HICO NEWS-REVIEW Hico, Texas, January 22, 1917

EXTRA SPECIAL -- THE STORK EDITION BELIEVES IN PREPAREDNESS

In this time of the cry for preparedness, we feel that we have played our part—that is if the two sons of the edthe two sons of the ed-itor and wife shall live to reach manhood's estate—and should the country be invaded and and need defenders. We detest wa

war wholesale butchery as it is now being practic-ed by the powers than be in Europe. How-ever, if the invader should desecrade our shores, then we feel shores, then we feel that William and Wilkes will show their patriotism. Who knows but that Byron Wil-liams' poem will apply to our "two sons"—

ANNOUNCEMENT EXTRAORDINARY

WIŁKES STRALEY Born January 22, 1917 Weight ten pounds Mr. and Mrs. W. Straley

By day, by night, on land or sea. His flag was flung to victory?

The other loved his books and pen; He wrote of brooks, and fields, and men.
He wrought with human, honest art
To write the stories of the mart.
He told in glowing words of pride,
Of home, and peace, and love beside!

Meanwhile the world her homag Meanwaise to gave

The writer and the soldier brave—
They crowned the conquering wartiot-son.
But fave was what the other won!

Most of our fellowcraftsmen issued special editions during the Christmas holidays. Not so with us. We

THE EDITOR SUFFERS SECOND SON-STROKE

On Monday, January 22, the editor of the News-Review experienced the second sonstroke in seventeen months. As before, the stroke was severe, but not so heavy as the preceeding one on August 31, 1915—the one today weighed 10-lbs. and the former 12-lbs. and they both look like their least the neighbors say so. All concerned are doing nicely.

such progressive acts. Then again, their "specials" can in no way compare or compete with this paper's edition —ours is a real "live" the issue.

The awfulest word would much rather be-gin the New Year with have been—twins!

Editor Straley, of the Hico (Tex.) News-Review, has hit upon an original form for birth announcements, especially adaptable to the use

how confusing it must be to try to unravel an assortment of rates running the gamut from thirty per cent to no commission, and from nothing to ten cents for composition. This condition greatly hinders business, and any publisher who cites anything but the fifteen per cent commission is putting stones in the road.

The same reasoning holds for the extra fifteen per cent commission to the special agent. A publisher need not have a special agency unless he so desires, but if he does the commission to the special agent should come from himself in order that there may be no confusion.

Perhaps it would be better if there were no commissions to agents - perhaps, several things - but the stubborn fact is that the great bulk of the general advertising business is being done on a certain basis, and the sooner we all conform to that basis the better for all concerned.

Of course, the National Editorial Association in convention may somewhat modify the schedules here proposed, but, whether it does or not, the remedying of the present chaotic condition lies with the individual publisher, and, therefore, the important question is, dear reader, "What are you going to do about it?" Are your rates up to the schedule, and, if not, why not?

BREAKING IT TO HIM GENTLY.

We would not like to call the editor of the disreputable sheet down the street a liar. We will only say of him that he is a butcher of the truth and an assassin of facts.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

The Milroy Weekly Press, Milroy, Indiana. -- Considering the size of your field and your equipment, we feel that we can suggest no means of improvement that you could carry out. Your paper is, therefore, an exceptionally good one.

The Lake Shore News, Wilmette, Illinois.- Your paper is a beauty. Printed on smooth book stock, from good type and slugs, the appearance is such as is not often seen in a small weekly paper. Advertisements are quite satisfactorily set. We compliment you.

CHARLES MACLEONHARDT, Richmond, Indiana.—All the advertisements you have sent us are nicely displayed and well set otherwise. We presume Feltman, the shoe man, insists on such bold type, but his advertisements suffer because of that treatment. Advertisements set in such bold type are too insistent, and people naturally look upon insistence in any form with suspicion.

J. L. GANNON, Northfield, Minnesota. - The Carletonian is well printed, and the composition of advertisements is satisfactory. Such a wide variety of type-faces as used makes it impossible to get up a paper altogether satisfactory in appearance. We would prefer to see light, plain rule borders around all small advertisements, for, where so many appear close together, the effect is rather confusing - and all lose in value on that account.

Dyersville Commercial, Dyersville, Iowa.- You may feel proud of your paper; it is excellent in every way. The first page is very interesting in appearance, and, judging from the headings, we are quite sure the editor is on the job. The words of the paper's heading are spaced too far apart—better a shorter line than such a large gap between "Dyersville" and "Commercial." Presswork is excellent; the advertisements are well arranged and displayed.

The Evening News, Roseburg, Oregon.- Your paper is interesting in appearance. We would prefer smaller sizes of type for the subordinate decks of your large news-headings. Advertisements are well displayed. but the appearance of some is not pleasing because of the use of types which do not harmonize. Head-letter should not be used in advertisements, especially in combination with display letters which are of regular proportion, and considerably bolder. Presswork is satisfactory.

EDWARD M. DOTT, Marshall, Missouri.— The Francois page advertisement sent us is very neat and pleasing, something seldom seen in work of this character. We think the main display line is a trifle weak, and are quite sure plain rules would have been preferable to the " spotty border made up of prominent geometric squares. The trouble with borders such as you used is that, by their great prominence, they distract the attention of the reader so that he can not give proper attention to

The Prescott Argus, Prescott, Iowa .- Your paper is well made up and fairly well printed. We believe you should use a heavier impression. The column rules may be made to stay down by placing narrow strips of one or two ply cardboard at the base of each rule on both sides. These should be about one-third the height of the rule. You can purchase column rules that are wider at the base than at the top, the use of which obviates the necessity of cutting the strips of cardboard, because such rules will stay down.

The Webster World, Webster, South Dakota.— The type used for news headings on the first page of your paper is too fancy. A plain block letter makes the best head-letter. Do not mar the appearance of your first page by placing advertisements thereon. With but one advertisement on any page, no matter how small, the advertiser has as much if not more than if he occupied all the page. Advertisements are well set for the most part, but the paper is not well printed, too much ink, poorly distributed, being the main cause.

Douglas Enterprise, Douglas, Wyoming .- We admire the strong and effective display which is characteristic of the advertisements appearing We would prefer greater uniformity in borders, so that in your paper. the paper would have a more pleasing appearance, and in order that type and borders would harmonize better. Plain rules are best. The use of Cheltenham Bold for display practically throughout the paper is responsible for much of the paper's good appearance, but good presswork on good paper also contributes.

The Daily Republican, Rushville, Indiana.—The first page of your paper is interesting in appearance. It is not considered good make-up, however, to have large headings at the top of every column as on your issue of May 11. The fault found with that make-up is that the headings confuse the reader. Alternate columns should be started with very small heads, or simply be carry-overs from the preceding columns, so that the heads would have greater prominence by contrast. Presswork could be improved by the use of new rollers, as the appearance of the paper indicates that you must be using old and hard rollers. We may be mistaken on this. The consistent use of one style of a modern display letter would improve the appearance of the advertisements, as well as the whole paper. Advertisements are fairly well set. They are weakened in some instances by an attempt to emphasize too many points, and in others through lack of sufficient contrast between the important and the unimportant lines. Consistent use of one style of border, preferably four-point plain rule, would improve the appearance of the advertisements and the paper as a whole.

The Beloit Gazette, Beloit, Kansas.—Yours is one of the most uniformly pleasing papers we have looked over in some time. The presswork is excellent, almost as clean and sharp as a book. The advertisements are set in a simple and readable manner, without flub-dubs, a style that could be followed profitably by all papers. We congratulate the one responsible for its appearance on his taste and good sense. The use of one style of display type practically throughout is responsible in large measure for the paper's good appearance.

Hardin County Ledger, Eldora, Iowa.— Good presswork and excellent advertisement composition are the outstanding features of your fine paper. Make-up on some pages is good, but on page four of the May 10 issue we note that three advertisements cover the entire top of the page, not one column of reading matter breaking through. The reading matter of the page, however, is massed and is not cut up into small groups. For that reason the page is not as bad as it might be. Your news headings are good, and the first page is symmetrically made up — to its advantage in appearance.

The Lawrence County Recorder, Louisa, Kentucky.— The type used for the second deck of your "Number 2" headings is both too large and too wide to work satisfactorily with the top line. It would be hard to select two type-faces having less in common. You should have subordinate decks in your top heads. Advertisements are well set for the most part, and are marred mainly by the use of types which do not harmonize. Speed the day when you can use one style of display type throughout the paper. Presswork is poor. At this distance, it appears to be due to a combination of thin ink and hard rollers.

Northern Allegheny Observer, Fillmore, New York.— The copy sent us is well printed, although a trifle too much ink was carried. Make-up is good. Since the type used for first page news-headings is so large and bold, we would suggest that subordinate deeks be added to make the break between heading and text less abrupt. You make a mistake in using such a variety of decorative borders on your advertisements. Plain rules are better from every standpoint, but mainly because they do not draw so much attention from the type—the important thing in any advertisement.

The Estherville Enterprise, Estherville, Iowa.— The issue of your paper, on the first page of which you printed an honor roll of young men of the town who joined the colors, headed by "Estherville's Contribution to Our Country," is an excellent example of patriotic effort. Such a roll will undoubtedly stimulate recruiting, for it furnishes an incentive to others to enlist in the honor it gives the men who do. The roll emphasizes the contribution of the country newspapers to the nation's cause as nothing else could. We have commented on the excellence of the appearance of your paper before.

The Journal-Herald, Avoca, Iowa.— You publish an excellent paper. The large amount of local news should appeal to your readers and make the paper popular with them. An eight-column page is too large to be easily handled and read with comfort; it is not a popular size with readers. It seems that you should change to eight six-column pages, all home-print. In that way you could eliminate all advertisements from the first page and your paper would not only appear more interesting, but would certainly be more attractive in appearance, which, of course, is an important consideration. Advertisements are well arranged and displayed, but would appear better if plain rules were used as borders throughout. Considering the size and general character of the advertisements appearing in the paper, four-point rule would be about the right thickness. Presswork is clear and clean.

Delaware Valley Advance, Hulmeville, Pennsylvania.—Good presswork and an abundance of interesting news are the good features apparent in your paper. A few larger headings in the lower part of the first page would make that page appear much more interesting, even though the same matter was used, when it would not really be more interesting. Appearance counts in papers as well as in individuals. With so much available space on other pages, you should not place display advertising on the first page. Speed the day when you will not be compelled to use such a variety of display type on your advertisements. One series gives a paper distinction, "class"; many make it appear commonplace. Many borders, likewise, make a paper unattractive; plain rules make it pleasing in appearance.

The Hollis Post-Herald, Hollis, Oklahoma.— Presswork is poor. We believe the trouble is a combination of hard rollers and too soft an ink. We are, moreover, quite sure the fountain is not set properly. You could have made up the paper without placing that advertisement on the first page in your issue of May 3. Large news-headings such as you use should have subordinate decks set in smaller type, so that the passing from heading to story would be less abrupt. We suggest that you follow

the pyramid style of make-up, grouping the advertisements toward the lower right-hand corner of each page, the largest on the page in the corner, with the smaller ones grouped around and above it. This make-up groups the reading-matter in the upper left-hand corner, where it is most convenient for the reader, and, being grouped in one mass instead of cut up into many parts, the appearance of more reading-matter is given.

The Greenfield Recorder, Greenfield, Massachusetts.— The first pages of the several issues of your paper sent us are faultlessly made up and

THE GREENFIELD RECORDER

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An interesting, neat and attractive first page, a combination quite the exception in the average small-town paper.

are very interesting in appearance. Presswork is good. The inside pages are also nicely arranged as to the placing of advertisements and reading matter. Considering the equipment at your disposal, we consider the advertisement composition satisfactory. Read the other reviews herewith for points which should prove suggestive to you.

A GOOD TIME TO JUNK OLD MACHINERY.

A short paragraph in the April issue of Form 9-H, the bulletin of the Typothetæ of Philadelphia, gives the following suggestion, sent in by one of the members of the organization: "As it occasionally happens that printers have on hand machinery of various kinds that, owing to mechanical deterioration, obsolescence or lack of utility, has no value except as scrap, it might be of interest to such as have any material of this kind to know that the price offered for scrap iron now is probably higher than ever before, and fully twice as high as two or three years ago. This, therefore, is the time to take advantage of the market."

COULDN'T QUALIFY.

Peggy - Daddy, what did the Dead Sea die of?

Daddy - Oh, I don't know, dear.

Peggy — Daddy, where do the Zeppelins start from?

Daddy - I don't know.

Peggy - Daddy, when will the war end?

Daddy - I don't know.

Peggy — I say, Daddy, who made you an editor?— The Sketch.

CONVENTION OF INTERNATIONAL ASSOCIATION OF MANUFACTURING PHOTOENGRAVERS.

From the returns being received at the headquarters of the International Association of Manufacturing Photoengravers, it is evident that there will be a large attendance at the coming convention, which will be held in St. Louis, Missouri, June 7, 8 and 9. The program has been arranged

The Light of Knowledge



WILL SHINE BRIGHTLY St. Louis Convention of the I. A. M. P. E.

The days of guess work in the Photo-Engraving Industry are over. With materials costing from *two* to fire times as much as formerly, with labor costing on an average of two and one-half cents per *minute* and with the volume of business greatly fluctuating at all times, you have got to know more to get along.

The cost of production must be accurately known in order that the selling price may be fair and just—neither too high nor too low—so that invested capital may be safe and husiness honorable and reasonably montable.

The greatest fund of intimate and accurate knowledge pertaining to our industry will be

Twenty-first Annual Convention of The International Association of Manufacturing Photo-Engravers

Planters Hotel. St. Louis, June 7-8-9, 1917

international Association of Manufacturing Photo-Engraver

One of the Posters Used to Announce the Photoengravers' Convention.

Original 24 by 36 inches in size, printed in three colors.

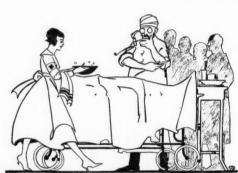
with a view to making each session as interesting and practical as possible, and undoubtedly there will be considerable discussion on the side as to how the photoengraving industry will be affected by this country's entrance into the war and what can be done for the welfare of the industry.

The opening session of the convention will commence at 9 o'clock on Thursday morning, June 7. After the preliminary work of registering the delegates and visitors, President George Danz, of the St. Louis Manufacturing Photoengravers' Club, will make the opening address. Addresses of welcome will be made by Mrs. John L. Corley, chairman of the Ladies' Reception Committee; Hon. Henry W. Kiel, mayor of St. Louis; Paul V. Bunn, of the St. Louis Chamber of Commerce, and B. J. Gray, second vice-president of the I. A. M. P. E. Responses to these addresses will be made by E. W. Houser, of Chicago, for the I. A. M. P. E., and Charles A. Stinson, of Philadelphia, for the visitors.

In addition to the reports of the officers and the various committees, addresses will be delivered as follows: "Sidelights on the Work of Other Organizations," by John L. Corley, secretary of the National Association of Dyers and Cleaners; "The Value of Trade Organizations," by George Knapp, secretary of the National Leather and Shoe Findings Association; "Coöperation Between Capital and Labor," by Matthew Woll, president of the International Photoengravers' Union.

Estimating exercises will be conducted under the auspices of the local organizations in each of the following cities, and will be directed by the representative named: New York, A. W. Morley, Jr.; Philadelphia, John R. Bevan; Chicago, E. A. LeGros; Detroit, C. J. Doyle; St. Louis, George Danz. An exhibit of statistics will be made by Louis Flader, commissioner of the organization. An exhibit of cost records will be made by George H. Benedict. Considerable time will be devoted to the discussion of the proposed standard scale and of the standard estimating blank.

Divertisement will be offered in the form of a sightseeing automobile tour through St. Louis and surrounding territory, and on Friday evening a banquet will be held at the Planters Hotel, the headquarters for the convention. Other features in the way of entertainment will also be



A MAJOR OPERATION Will Be Performed at the

Planters Hotel, St. Louis, June 7-8-9, 1917

decided that the Photo-Engraving Industry is suffering from an advanced stage of legocramia induced by a Bony Growth in the Shull. The patient is Ansemin and show alarming symptoms of Fearthia, a cancerous growth probably due to a badly balanced dict. on using an insufficient number of calonies of Froit and an over-shandance of Locae. It is thought that the Bony Growth can be taken from the Skull and graded into the Backbon to impart stiffness to the latter. This will enable the patient to hold up his head and walk erect on inpart stiffness to the latter. This will enable the patient to hold up his head and walk erect

The patient's life is not considered to be endangered in any way as a result of this operation, at the use of Cost System Dessing, that wonderful new remedy supplied by the Federal Trade Commission, has proven its merits in many similar cases. This remedy, together with the libera use of Standard Scale Bandages, insures a speedy recovery.

Twenty-first Annual Convention of The International Association of Manufacturing Photo-Engravers Planters Hotel, St. Louis, June 7th, 8th, 9th, 1917

MANUFACTURING PHOTO-ENGRAVERS CLUB & CHICAGO

Reproduction of Poster Announcing Photoengravers' Convention.

Original 19 by 24% inches in size, printed in two colors.

provided, and the various committees in charge plan to make this twenty-first annual convention equal in value, and, so far as is possible, exceed, those that have passed.

THE BEST OF REASONS.

Mrs. Parker — Now, young man, why aren't you at the Front?

Young Man (milking cow) — 'Cos there ain't any milk that end, missus! — Tit-Bits.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The New Competition"-Fifth Revised Edition.

That a book dealing wholly with subjects relating to business — one that can not be classed among the list of "popular" books, which frequently enjoy immense sales — has attained its fifth edition should be sufficient recommendation, and should commend it to all who are interested in the advancement of business. This is the distinction which has been accorded the subject of this review, "The New Competition," by Arthur Jerome Eddy, which is "an examination of the conditions underlying the radical change that is taking place in the commercial and industrial world — the change from a competitive to a coöperative basis."

We in the printing industry are all too familiar with the results of what may well be termed unfair or ruinous competition, and the efforts of the leaders in the industry have been toward the elimination, so far as possible, of that kind of competition. It goes without saying that the elimination of unfair or ruinous competition will result in great benefit to all concerned.

Competition has long been called the life of trade, and it is when carried on in a fair manner. When it gets to the point of being unfair or ruinous, however, it becomes the death of trade. As Mr. Eddy has so well stated: "To the man who has downed his competitor, competition is the life of trade; to the competitor who is downed, competition is death."

Further on we read: "Times are changing, and, with the times, business methods. Secrecy is yielding to publicity, men are coming out into the open and dealing more fairly one with another. As an inevitable result, competition is undergoing a change, the old is giving way to a new—true competition is taking the place of the false.

"The old cry, 'competition is the life of trade,' is yielding to the new cry, 'coöperation is trade.' The old cry is the echo of primitive and barbaric conditions; it never did mean competition on terms of fairness and equality, it meant the relentless suppression of the weak, the merciless triumph of the strong; it meant methods so questionable they are now condemned as criminal."

And turning over a few pages, we read: ". . . true competition exists only where (a) there are two or more competitors, (b) competing under conditions that enable each to know and fairly judge what the others are doing.

"The essence of competition lies in the element of knowledge. It is real, true, and beneficial in proportion to its openness and frankness, its freedom from secrecy and underhand methods."

As stated in the foreword, "this book deals, first of all, with what is now going on — with facts; secondly, with the principles underlying actual conditions; thirdly, with

tendencies so far as they can be inferred from close and impartial consideration of facts and principles.

"No attempt is made to fit facts to a preconceived theory, or stretch any stubbornly held theory to cover unrelated facts. Such notions as the writer holds have been slowly developed during years of intimate contact with many forms of coöperation, and the best evidence to himself that he has been open minded in his observations is that nearly all his early ideas regarding competition and coöperation have been forced to yield to the pressure of realities.

"The reader will also be interested to know that many of the suggestions — even to the most radical — have been tested in practice.

"In so far as the book has any merit whatsoever, it is of as much value to the laborer as to the employer, to the country mechanic and merchant as to the large corporation and trust."

"The New Competition," by Arthur Jerome Eddy. Published by A. C. McClurg & Co., Chicago. Price, \$1.50.

"Printers' Arithmetic."

Difficulty is experienced in obtaining for the printing industry apprentices who have had a common-school education or who have had sufficient training in reading, spelling and arithmetic to enable them to become competent and efficient workers. In many localities and in several organizations, courses of continuation study are operated; and in some instances the deficiency of the young boys is overcome in part by urging or ordering them to take up those subjects at night school.

The Chicago Typothetæ School of Printing was organized and is maintained by the Chicago Typothetæ to overcome the effects of the often necessary neglect of the advantages of the public-school system by the boys who become apprentices in the plants of members. The object of the school is to educate and train boys, that they may become skilled workmen in the printing-trade when they have reached young manhood.

"Printers' Arithmetic" is the text-book in mathematics employed in that school. In realization of conditions which make it impossible for many boys who take up the printing business to go to school past the age when the law permits their employment, about twenty pages in this book are devoted to the four fundamental operations—addition, subtraction, multiplication and division. Otherwise, the book is unlike the average school text-book, in that the problems are print-shop problems in which typographic units of measurement are employed and terms peculiar to the printing-plant are used. As an example: "Find the number of ems each of 6, 8, 10 and 12 point type in 24 square inches." The foregoing is a simple problem, but

one which would worry many journeymen. It illustrates, however, the advantages in practicability of having problems which come up in the printing-office daily as a basis for the instruction of apprentices at the business.

"Printers' Arithmetic" was prepared and written by Charles L. Woodfield, A.M., director of the Chicago Typothetæ School of Printing. It contains 136 pages, 4½ by 6¾ inches, and is bound in green cloth. The book should prove profitable reading to all young men engaged in the printing business, and especially to those whose common-school education has been neglected.

"Printers' Arithmetic," by Charles L. Woodfield, A.M. Published by The Chicago Typothetæ School of Printing.

Price, 50 cents.

"A Collection of Poor Richard's Sayings."

J. Orville Wood, instructor in printing, West Technical High School, Cleveland, Ohio, has rendered a distinct service to printing craftsmen by collecting and publishing in pamphlet form many of the maxims and aphorisms of the patron saint of the printer, Benjamin Franklin.

These sayings not only make interesting reading and spread profound truths, but can be, and are, frequently used as copy for wall-cards, envelope-slips, etc., as well as fillers for house-organs and other booklets. It stands to reason, therefore, that the collection in one book should prove helpful.

The booklet contains thirty-two pages, 6 by 9 inches, printed in two colors, and is attractively bound in heavy cover-stock. The cover-design is also printed in two colors.

"A Collection of Poor Richard's Sayings," compiled by J. Orville Wood, Cleveland, Ohio. Published by Mr. Wood. Price, 30 cents, postpaid. Orders should be addressed to the publisher, in care of West Technical High School.

The Latest Book on Offset, Photolithography and Tin-Plate Decoration.

Handbooks on technical subjects are often written in a manner that discourages the lay reader who attempts to read them. If, however, the reader persists and finally finishes a book, he usually has a vague and imperfect idea of the subject he is studying. In the preparation of the material embodied in "Offset Lithography," Warren C. Browne has avoided the use of technical phraseology in favor of an easy descriptive style that at once places the subject-matter in the grasp of the reader. Doubtless the author's aim was to leave no vague impression in the mind of the readers. The various details of the offset, photolithography and tin-plate printing processes are explained in a comprehensive manner. Numerous working methods are given, together with formulas. The explanation of procedures and the working elements of processes are given in easily understood terms and phrases. After perusing the manual of offset and photolithography, the reader is apt to suspect that the author was once a schoolmaster, owing to the preciseness of his explanations.

"Offset Lithography" is a cloth-bound book, printed on heavy book-paper, and contains 200 pages. Of this matter, 126 pages are devoted to offset work, and the balance is about equally divided between photolithography and tin-plate decoration. The last mentioned subject has perhaps never before received such an extended review in a book. Besides numerous recipes and formulas in the text, there is a chapter devoted to solutions, formulas and other useful hints to workers. The book should be read by typographic printers as well as by lithographers.

"Offset Lithography," a treatise on printing in the lithographic manner from metal plates on rubber blanket

offset presses, with which is incorporated a comprehensive digest on photolithography; and also tin-plate decorating.

Compiled and edited by Warren C. Browne. Published by *The National Lithographer*, 150 Nassau street, New York city. Price, \$3; postage 10 cents extra. May be secured through The Inland Printer Company.

Talks to Paper Salesmen.

Edward O. Dorman, of the Champion Paper Company, is doing valuable work in securing practical technical information for paper salesmen in New York. He organized 212 paper salesmen, representing jobbers in paper, into "The Paper Corporation," that they might lunch together every two weeks and after lunch listen to a short talk on some practical subject connected with the selling of paper.

Eight of these talks were compiled and are just to hand in the shape of a well-printed cloth-bound book of 133 pages, with the title, "Paper Talks to Salesmen." The subjects discussed and the speakers were as follows:

"Manufacture of Soda and Sulphite Pulp," by Thomas J. Keenan, secretary Technical Association Paper and Pulp Industry; "Manufacture of Coated Paper," by Alexander Thomson, sales manager, Champion Paper Company; "Manufacture of Printing Plates," by S. H. Horgan, editor Process Engraving Department of The Inland Printer; "Lithographing," by J. F. Boyd, American Lithographic Company; "Inks," by John J. Carroll, Sinclair & Valentine; "Printing and Paper Salesmen," by E. A. Kendrick, Redfield, Kendrick & Odell; "Paper and Printing," by George French, editor Advertising News; "Manufacture of Bond and Ledger Papers," by W. A. O. Weber, American Writing Paper Company.

This course of instruction was of such practical value, as one can see by reading any one of the papers in this book, that it has been voted unanimously to continue next season with a carefully planned syllabus.

"Our Flag and Its Message."

This is a beautiful little volume, the text of which is made up of flag lore, patriotic songs and President Wilson's "Appeal for Unity" on the entrance of the United States in the war.

The significance of the stars and the stripes is told, and a page is devoted to each of the colors, red, white and blue, and what they signify. Red stands for courage, white for liberty and blue for loyalty.

Another message this beautiful token carries is to The American Red Cross, all the profits on the edition being

turned over to that institution.

"Our Flag and Its Message," by Majors James A. Moss and M. B. Stewart, United States Army. Published by J. B. Lippincott Company, Philadelphia, Pennsylvania. Price, 25 cents net.

NOVEL PATTERN.

An elderly lady entered a store and asked to be shown some tablecloths. A salesman brought a pile and showed them to her, but she said she had seen those elsewhere—nothing suited her.

"Haven't you something new?" she asked.

The clerk then brought another pile and showed them to her.

"These are the newest pattern," he said. "You will notice that the edge runs right around the border and the center is in the middle."

"Isn't that lovely! " said the lady. " I will take a half a dozen of those."—Life.



By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches." Copyright, 1917, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Forwarding - Continued.

Cut-flush Work; Quarter-bound.— The binding consists of marble juteboard, which is cut one-half inch narrower than the width of the sheet. A piece of drab drilling, or cloth, about one inch wide is glued one-half inch on the inside of the board, leaving one-half inch for the hinge, through which the sheets are stapled. A piece of cloth extending one inch on the sides is drawn over the back, from three-fourths to one and one-fourth inches binding margin being allowed, and one-eighth of an inch is trimmed off the front, head and tail. This style of binding is desirable on checks and sheets having perforated stubs which are to be preserved.

Leather (Skiver), Drilling or Cloth Back, Marble or Manila Paper Sides; Full Leather (Skiver), Drilling or Cloth. Document signatures are made up as was described under "Case Work." Account sheets are made up into sections of four, five or six folded sheets, according to the thickness of the paper. A double end-sheet is tipped on the outer sections, and when sewed the two end-leaves are pasted together. Where a single heavy end-sheet is used, the pasting of the two outside leaves is, of course, eliminated. The books are sewed by hand or on a book-sewing machine on tape, one inch of which is pasted on the endleaves, after which the backs are glued and a piece of super, extending about one inch on the sides, is put on. The boards are cut the same length as the book, and the width is made from one-fourth to three-eighths of an inch narrower. The backs are slightly rounded and the boards are pasted on the end-leaves one-fourth or three-eighths of an inch from the edge of the back.

The leather (skiver), drilling or cloth is drawn over the back, extending about one and one-fourth inches on the sides. The siding material may be either marble or manila paper, and is pasted on the sides of the board, covering the edge of the leather, drilling or cloth.

On full leather (skiver), drilling or cloth, the operations change slightly, in that the entire covering is of the abovementioned material. The books are trimmed flush, three-sixteenths of an inch off the front and one-eighth of an inch off the head and tail.

Cut Flush (Postoffice Style).— The operations on this style of binding are the same as on the cut-flush leather-back style, except that the super is eliminated, the leather (skiver) drawn over the back before the boards are pasted on the end-leaves, and the entire back and sides covered with manila paper.

Blank-books. Half-bound (Tight or Loose Back), Half-

drab Drilling, Marble Paper Sides; Full Drab Drilling, Imitation Russia and Cowhide Buffing, Marble Paper or Cloth Sides .- The sections are made up in four, five or six folded sheets, according to the thickness of the book and paper, and heavy single or ordinary double end-sheets are tipped on the outer sections of the book. The sewing may be done by hand or on a book-sewing machine on tape. In cutting apart, one inch is allowed on the sides, and after the two end-leaves are pasted up, when double end-sheets are used, the tape is tipped on the sides. The books are then trimmed, three-sixteenths of an inch off the front and one-eighth of an inch off the head and tail, the edges are colored green, the backs glued up and rounded, and a piece of super is glued on the back, extending one and onefourth inches on the sides. The thickness of the binders' board varies from one-sixteenth to three-sixteenths of an inch, according to size and thickness of book. The boards are cut three-eighths of an inch longer than the length and one-eighth of an inch narrower than the width of the book, after which they are round-cornered. On full-drilling books, the drilling is cut to allow three-fourths of an inch turn-in on the front, top and bottom. On half-drilling, or leather, the backs are cut so as to allow about one and one-half to two inches on the sides and three-fourths of an inch turn-in on the ends. The size of the book should determine the size of the back and the corners cut consistent with the back - that is, the median width from the corner-edge is the same as the width of the back, with about three-fourths of an inch turn-in on the ends. The boards are set off three-eighths of an inch from the edge of the back, thus giving one-fourth of an inch for the front and three-sixteenths of an inch for the head and tail square. On full-drilling books, the drilling is pasted, the book laid on and the projecting ends turned in over the edge of the board. On half-leather, the ends are pared, pasted and drawn over the back and corners, and the projecting ends are turned in over the edges of the boards.

Loose Backs.—On loose-back books a piece of skiver is pasted over the back, extending one and one-half inches on the sides after the books have been rounded. The dimensions of the boards, joints, corners and backs are the same as on the tight-back books. After the back is pasted, a heavy piece of manila paper—the length of the boards and the width of the convex back—is placed over the back and rubbed in the joint. The projecting ends are turned in over the edge of the boards, and the manila paper on the head and tail, and rubbed down. Drilling is worked exactly the same. The siding material is cut to cover the

pared edge of the leather, with three-fourths of an inch turn-in on the front, head and tail, after which it is glued or pasted and the projecting ends are turned in over the edge of the boards. When dry, the end-leaves are pasted up and the books put in press until they are thoroughly dry. The books are then ready for lettering and filleting.

Spring Back .- The thickness of the sections depends largely on the weight of the paper and the number of pages in the book, but ordinarily the sections are made up of five folded sheets. The end-papers consist of a ledger and manila sheet folded the size of the book and joined with a strip of cloth about four inches wide. On large books, drilling or buckram is used instead of cloth to obtain additional strength in the joint; marble paper is pasted on both sides of the end-leaves, covering the edge of the cloth, and a half-inch linen strip is pasted in the fold of the white sheet, through which the end-sheets are sewed to the book. The books are sewed by hand on four or five bands, each fiveeighths of an inch wide (the number of bands depending on the length of the book), which extend one and one-half inches on the sides. They are sewed with heavy linen thread, carried around every other band, and locked into the kettle-stitch near the ends. A half-inch linen strip of cloth is pasted between the end-sheets and the outer sections of the book, the front is trimmed three-sixteenths of an inch when dry and the edge colored green or marbled. The remaining operations are described under "Patent Back," second paragraph.

Patent Back .- The sections are made up in five or six folded sheets, according to the thickness of the folded guard and book, and are sewed on a sewing-machine with linen thread through the fold and middle of the guard, which, when folded, is from one-half to three-fourths of an inch wide. The three end stitches on the top and bottom are then doubled and the ends tied. The guards are folded together, pressed and whip-stitched on four or five bands, each five-eighths of an inch wide, the number of bands depending on the length of the book. One side of the guard of one section is sewed to the adjoining side of the other, through one-half the width of the guard, by a whip-stitch around the bands into the kettle-stitch near the ends of the book. Thus sewed, a break between the sections is almost impossible. The white end-sheets are lined in the fold with a one-half inch linen strip and sewed on guards. The manila paper end-sheets are sewed on the bands and a piece of cloth, buckram or drilling about four inches wide is glued in the joint, one half on the white and the other half on the manila paper. Marble paper is then pasted on the sides, covering the edge of the cloth, buckram or drilling. This style of a book is also called flat-opening, because, when bound, the book opens perfectly flat from the guard, with no straps, bands or glue to hinder its opening. Unless there are instructions to the contrary, all books containing five hundred pages and over, which are expected to last for a number of years, should be made with a patent back.

Both spring and patent back books are forwarded as follows: The front is trimmed three-sixteenths of an inch, the edge colored green or marbled, the back is glued up, rounded, and the outside leaves are made into a hinge and pressed with a piece of zinc between the hinge and book. Leather straps are cut, the ends pared and pasted between the bands, extending two and one-half inches on the sides. When dry, the head and tail are trimmed one-eighth of an inch, the edges are colored green or marbled, the hinge is cut close to the outer end of the bands to the edge of the back, and the ends are trimmed one-half inch slant to the corner edge of the back. The size of the book determines

the size of the joint, as small rods are used for small books and large rods for large books. The boards are made up of two thicknesses and pasted together, leaving three and one-half inches open for the insertion of the hinge. The thickness of the boards used depends upon the size and thickness of the book, and they are cut one-half inch longer and three-sixteenths of an inch narrower than the book, and then round-cornered. The open part is glued and the hinge inserted about eleven-sixteenths of an inch from the edge of the back, leaving about one-fourth of an inch for the top and bottom and one-half inch for the front square. The spring back is made of tarboard, and varies in thickness according to the size and thickness of the book. It is cut the length of the board and wide enough to project one-eighth of an inch over both edges of the convex back, the board being shaped to fit the back of the book and lined on both sides with ledger paper, for which, on large books, drilling may be substituted. A piece of heavy paper is glued on the concave side of the back, projecting threefourths of an inch on the sides, and the ends are glued to the joints of the book, thus forming the spring back.

To determine the hub-spacing on full-canvas leather corners and three-quarter bound styles, the length of the back is divided into five equal parts and the hub glued above the division mark, leaving the bottom space the width of one hub longer. On Russia ends and hubs, the three center spacings are equal distance apart, while the head and tail spaces are the width of a hub narrower. The thickness of the hubs depends upon the thickness of the book, and the widths are as follows: Cap (81/2 by 14 inches), onehalf inch; demy (101/2 by 16 inches), five-eighths of an inch; double-cap (14 by 17 inches), three-fourths of an inch; medium (111/2 by 18 inches), three-fourths of an inch; royal (12 by 19 inches), seven-eighths of an inch, and super royal (121/2 by 20 inches), one inch. The hubs are made of thin binders' or straw board and are glued together and put on the spring back. The ends are trimmed on a one-eighth-inch slant to avoid rubbing on the desk or table. The books are then ready for the covering, which, on the different styles, is done as follows:

Full Canvas Spring Back and Hubs, Leather Corners. The canvas is cut about four inches larger than the open book, and when pasted is drawn over the back tightly and worked in close to the hubs. The ends are turned in over the edge of the boards, back and the heads being made to cover the convex edge of the book by drawing threeeighths of an inch of the canvas from the concave edge of the back to the edge of the book. A thick piece of twine laid on the canvas before turning in will facilitate the setting of the heads. The books are pressed with a piece of zinc between the boards and the book and joint rods. They should be left in the press about half an hour, after which the hubs can be rubbed up and the heads reset. Leather corners are cut, the ends pared and pasted, and the projecting ends turned in over the edge of the boards. After the book is thoroughly dry the end-leaves are pasted up, and the zinc, which is previously oiled, put between the end-leaves and book proper, joint rods are put in the joints and the book pressed until dry.

Three-quarters Russia, Canvas or Cloth Sides.— The canvas sides are cut so as to permit one and one-half inches turn-in on the front, head and tail. They are pasted and the ends turned in over the edges of the board. The leather corners are cut so that the median width from the corner edge is the same as the width of the leather back, the ends are pared and pasted over the canvas, and the projecting ends of the leather are turned in over the edge of the

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boards. The width of the back is marked off on the canvas, and a piece of manila paper covering the rest of the board is pasted and turned in over the top and bottom of the boards. The leather back is cut to allow one and one-half inches turn-in on the top and bottom, and to project about one-fourth inch on the manila paper. The side ends of the leather are pared wide, so that when the manila paper is removed a portion of the pared edge will remain on the board. The leather is then pasted, drawn over the back and carefully worked in on the hubs and sides, the projecting ends on the head and tail being turned in over the edge of the boards and the spring back. The heads are made to cover the convex edge of the book by drawing the leather three-eighths of an inch from the concave edge of the spring back to the edge of the book. Zinc is placed between the book and the boards to prevent the dampness penetrating the leaves, and the book is pressed with joint rods. Before the book is entirely dry the bands are rubbed up, the heads reset and the manila paper removed. The operation slightly changes on cloth-side books, in that the siding is done after the leather is on the book. When the books are thoroughly dry the end-leaves are pasted up, zinc - which has been previously oiled - is put between the end-leaves and the book, joint rods are put in the joints and the book pressed until dry.

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Full Bound, Russia Ends and Hubs .- The leather (fleshers) is cut large enough in the center to permit working it in close to the hubs, with one and one-half inches turn-in on the fronts. Leather should be regrained before attempting to work it over the hub. The fronts are pared, leather pasted, and drawn over the back, after which it is carefully worked in close to the hubs and sides, the projecting ends on the fronts being turned in over the edge of the boards. Zinc covered with paper is put between the end-leaves and the boards, rods put in the joints and the book pressed. Before the book is thoroughly dry it is taken out of the press and rubbed up - the surplus leather on the head and tail is trimmed flush with the boards. The Russia ends are cut to cover both sides and back, and extend from the end hub. A turn-in of one and one-half inches is allowed on the front, top and bottom, and the Russia for the center-hub spacing is cut the distance between the hubs, extending one-third the width of the book on the sides. The ends are pared on the turned-in edge, pasted, drawn over the back and sides, and the projecting leather is turned over the edge of the board and back. The heads are set to cover the convex edge of the book by drawing three-eighths of an inch of the Russia from the concave edge of the back to the edge of the book. Zinc, covered with paper, is put between the boards and the end-leaves, joint rods put in the joints and the book pressed from one-half to three-quarters of an hour, when it is taken out and the hubs rubbed up and the heads reset. When the books are thoroughly dry the end-leaves are pasted up, zinc, which has been previously oiled, is placed between the end-leaves and the book, joint rods are put in the joints and the book pressed until dry.

Full-bound Russia, Extra Hubs.— To determine the hub spacing the back is divided into five equal spaces, the lower hubs of the head and tail are cut one-half inch narrower than the panel and the center is cut the length of the panel. The top and bottom hubs are cut one inch narrower than the lower hubs, while for the center two narrow hubs three-eighths of an inch wide are cut. The thickness of hubs is governed by the size and thickness of the book; ordinarily, four layers of No. 70 strawboard are used for the

lower hubs and five for the upper hubs. The strawboard of the lower hubs is glued together and put on the respective panels, the head and tail hubs are set off one-half inch from the convex edge of the back, the upper hubs are glued and centered on the lower hub and the two narrow hubs for the center are glued one-half inch from both ends of the lower center hub. When dry, the hubs are cut on a three-sixteenths of an inch slant, flush with the edge of the spring back. The leather should be cut with the grain that is, the grain should run the width of the book which enables the leather to be worked in close to the hubs, besides expediting the working out of wrinkles on the sides. In cutting, one and one-half inches turn-in must be allowed on the ends, and the center, where the leather must be worked over the hubs, should have at least three inches for turn-in. The leather is moistened with a sponge, regrained, pared, pasted with thick paste and drawn over the backs and sides. The leather is worked in close to the hubs, all wrinkles on the sides must be carefully worked out, the ends are turned in over the edge of the boards. corners worked in and the heads set as described for the full-bound Russia ends and hubs. Zinc is placed between the boards and book to prevent dampness penetrating the leaves, rods placed in the joints and the book pressed onehalf to three-quarters of an hour, after which the hubs are rubbed and the heads reset. When dry, the end-leaves are pasted up, zinc put between the end-leaves, and pressed with joint rods until dry. This is considered the strongest book made, and is preferable for permanent records and account



DOING HER BIT.

Granddaughter of E. E. Owsley, president and manager of the Progress Printing Company, Owensboro, Kentucky. Mr. Owsley writes: "I am enclosing the picture of the granddaughter of the youngest printer in the world for his years. . . Little as she may appear, she is a Presbyterian minister's daughter, and this is just the breaking out of the inherited spirit that has kept 'grandmotherfather,' as she calls the writer, with hardly a gray hair at fifty-five."

Written for THE INLAND PRINTER.

THE SPECIAL PAGE.

BY LLOYD GRIFFIS.



LTHOUGH not by any means a new idea, the special advertising page to run in the regular edition, which may be applied to practically all the holidays of the year and to local fairs and celebrations of any kind, is one source of revenue that is overlooked many times by the country publisher. This source of revenue is in addi-

tion to the regular run of advertising carried.

To discuss this proposition, let us take, for example, a town of 2,500 people. In a town of this size a live newspaper would in all probability have regular advertising contracts from the leading business houses. It should have. But, unless the town and newspaper are both exceptions, there are bound to be numerous firms in various businesses, large and small, which use printers' ink sparingly, if at all. And here is where the special page comes in to advantage; for, while some of these firms would not carry a regular advertisement under any consideration, they are usually easy to secure for a special page for some particular event.



The babies we have with us always, and babies call for photographs, go-carts, milk, and many things. "Baby Week" furnishes a number of potential advertisers for the special page.

There are many and varied ways of laying out these pages, the main essential being to arrange something suggestive of the season at hand. Supposing the time to be near Thanksgiving, a page laid out with a turkey illustration and a write-up appropriate to the day placed in the center and a large display line run across the top, the remainder of the page divided into advertisement spaces, makes a good arrangement. A page laid out in this manner would contain sixteen salable spaces of good size. However, the arrangement of the page is

entirely a matter to be governed by the publisher's taste and his intimate knowledge of conditions, which should enable him to decide on the size he can sell most readily and surely.

A plan which the writer has used to advantage—after making out a list of prospects other than the regular advertisers—is to make up the border, spaces and write-up and then pull a proof of the form to use in solic-



Thanksgiving Day offers the publisher a good opportunity to get up a special page, dealers in provisions being easily influenced to take space on that occasion.

iting. This gives the customer a good idea of what the page will be like. It also enables the solicitor to check off the spaces as sold and shows the positions left to select from.

A page sold in this manner usually brings more than regular inch rates when sold by the smaller spaces as laid out on the proof. The writer has sold a special page at twice the price of a regular page at the rate contracted without receiving a single objection as to price. However, if a prospect claims the price is too high, simply show him the advantages to be derived by contracting for regular advertising space. It works both ways.

Another thing which makes a good impression with advertisers on a special page is to give it a short write-up in the regular news columns, mentioning the location of the page in the issue and stating that the advertisers all wish the people of the community a bounteous Thanksgiving, a happy and prosperous New Year, or something in line with whatever the holiday or event may be.

The occasions for these pages are unlimited — New Year's, Easter, Fourth of July, Thanksgiving, Christmas, carnival week, opening of school week, graduation, in fact most any season of the year may be utilized as a basis for

a special page, and an advertisement to correspond with the season can be secured from representatives of practically every kind of business.

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One thing which every advertising solicitor encounters among men in the various lines of business is a disinclination or inability to write their own advertisements and this situation is more pronounced among the firms that do not advertise to any great extent. Hence, a few suggestions from the solicitor along that line will sometimes bring good results. It is a good idea when possible to discourage the advertisers in the too common practice of inserting simply their firm name and location, though some insist on it. Try to make a feature of some article in their stock which is particularly salable in the season at hand — in

will find that in the course of a year he can pick up some good round dollars, the gratification of feeling which he would otherwise never have experienced.

FIVE "FIRST AIDS" IN MAKE-READY.

BY A. ERNEST MOWREY.

1.—On platen presses, the first thing to do is to see that the chase is chucked to the left as far as it will go and clamped in so that it will not move.

2.—Be sure that the grippers will clear the typeform, this to include quads, leads and slugs which may project beyond the text-matter.

3.— See that the tympan is low enough to admit of a very light first impression. Better far to have a low tym-

The Pioneer This ware of that year of the service Account for her movied HEATS 2, CPS, Transfer	The Southwest National Bank	The Puritan Smoker PRAIS ON LIMB BALLESIN SIR MAY THANKS THE SAME THANKS THE SAME THANKS	Williams Millinery and	Rose and Olson	Hiram T. Burr & Co.	
Madden's Tailors	The Rath Theatre A1. 4017, trace: (Name 1 or Not to a free Name 1.00) (Name 1 or Not to a free Name 1.00)	John S. Rush RAMAN AND COLOR TO STATE OF THE	Variety Store W. A. Imel In the old location but with a new		Mosher & Cochran	The White House Barbers
Bales come Revery and Fort is Brace in DUNN'S BIG CENTRAL WIT MAKE FOR SEASON THAN A FOREST PROPERTY OF THE PR	The Eckles Dry Goods Co.*	The Cash Boot and Shoe House	Corner Second Avenue and Chestnut	Dices Always Saves Yes Money proceed in and particles proceed in the control of t	Kansas State Bank (ATTEL SLAM M SEPTION ALTER DEPOSITE SHAPEPOINT ALTER DEPOSITE SHAPPOINT ALTER DEPOSITE SHAPEPOINT ALTER DEPOSITE SHAPEPOINT ALTER DEPOSITE SHAPEPOINT ALTER DEPOSITE SHAPEPOINT ALTER DEPOSITE SHAPPOINT ALTER DEPOSITE SHAPPOINT ALTER DEPOSITE SHAPPOINT ALTER DE	Skillington Tailoring Co.
Dodge City Steam Laundry FORT LEAVE BREAK 452 FOR FUNC FORMS 15] 1. N. DELPHROTON BRANCE	The Home Bakery	Dodge City	Welco	The City Furniture Co.	Felkel's Inn	
Locke's Bargain Store	The Palace Drug Company Some of the Park SOME OF THE PARK SOME DAY PARK THE DAY PA		or Show Vi	Royal Cafe State Constant of Constant To a Good State Constant of Constant ALL MULE A C. SMILL	Sturgeon's Bakery	
The Cross Studio	The Edison Cafe The Day Boy diff of the pair Ca BINESM 19 18 18 18 18 18 18 18 18 18 18 18 18 18	Everyth	COME TO DODGE CITY NEXT WEEK Wednesday - Thursday - Friday Brundage & Brundage		Onese cents to a Tempor to a (Ride tents to a Tempor to a (Ride tents to a Tempor to a	The Dodge City Daily Glob
Missaer Plumbing & Heating Co. RADDONAL PERSONS AND STATE WATERS AS POLICE BOTH AND AND AND STATE STATES.	Millikan & Turner				ADMINITE IND BLIEF	The Beard Hall Land Co.
The Palace of Sweets	The Elwell Lunch	V. J. Tiefenbach NOTE OF THE PROPERTY OF THE P	The Fair Store Music House	The Golden Rule Store	R. T. Ousley	Chalk Beeson Theatre
DODGE CITY (APERAL COT) 69 THY AREA I SECTIONARY	Midland Light and Ice Co.	The Fashion Shop HIS TOWNS OF THE PROPERTY OF	PILLOR PLANESCRIVANO CELTES BOALS NOTELY BLOBELLA SERES BENDE SERES BENDE SERE	State Bank of Dodge City EXPERT ON MERTER SCHOOL DESIRED SHOWNER TO CHEETER FACE OF CHEETER SCHOOL	Wolf's Meat Market	The City Hardware
Nevins Hardware Co.	Dodge City MOTOR DEALERS' Association	The Aikin Studio	M.F. Dougherty	BANGS BRISE STEEN BASE SEPSAGE GARRIS PROPAGATES	Rath & Bainbridge	Dreamland Theatre

From this spread the impression is gained that most any business man will advertise on the "Auto Show" special page — or pages.

other words, get "live-wire" advertisements into the special as you would if working for your regular advertisers.

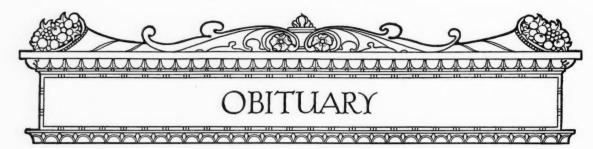
The special page need not be a single page. A two-page spread is often utilized, and in the center of the paper it makes a very effective showing. We are showing such a "special spread" herewith, taken from a Kansas newspaper on which space was sold to firms who, naturally, could not expect great returns as a result of the local motor show. They are there, to an extent, because of town pride. The owners and managers of garages, agents for the various cars and dealers in supplies took large space in the issue. The fact that a laundry, a tailor, a moving-picture theater, and other lines of business, in no particular way interested in the automobile business, took space in this spread shows how easy it really is to secure this business.

As previously stated, the special page is not a new or recent idea, and yet it is passed up on numerous occasions when, by exercising a little "pep" and by using some design appropriate to the season at hand, the publisher

pan and build up to the required squeeze than to have a high tympan, get a strong impression, and try to "build down" by taking off some squeeze. After the top drawsheets are once "embossed" by a heavy "once over," it is useless to try to get a satisfactory make-ready. Particularly if the type-form consists of only a line or two, great care should be taken, as it requires far less impression to print two lines than it does 102 lines.

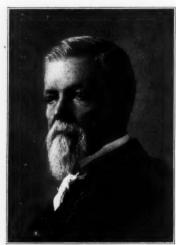
4.— The hard tympan will generally be found to work best. On bond-papers, especially, the harder the tympan the better. On prints, posters and cheap books, the softer the impression the better.

5.— See that the rollers ride over the type with the proper pressure. Forms of only a few lines naturally require a light roller-pressure; forms with solid pages or plenty of display-type, require heavier roller-pressure. Vignetted half-tones are the exception — they require a heavy impression, particularly in the center, to print, but a comparatively light roller-pressure.



Hugh S. Engle.

It is given some printers to live many years and to devote those years to faithful, efficient and appreciated efforts. The printer who can lay down his stick, remove his apron and hie himself to a warm fireside in the win-



Hugh S. Engle.

ter and cool shade in the summer and feel that he has given measure for measure, can feel that his has been a life worth living. Hugh S. ("Dad") Engle was entitled to feel thus when early in the year he was retired from service in the composing-room of The Henry O. Shepard Company, printers of The Inland Printer, pensioned in appreciation of his loyalty and service of thirty-one years, and told to take it easy for the rest of his life.

It is a fact, however, often proved, that many men who have been accustomed to working day in and day out, with only brief respite at times, men who find a joy in their work, can not hold up under the strain of idleness. While his former comrades were rejoicing in the opportunity given the "old man" to rest, not thinking that he could not stand to rest, "Dad" was trying to "put in his time."

Then he fell sick, but "Dad" did not suffer long. Heart disease is merciful; it takes one quickly. They buried him on Sunday, April 30, and workers and employers alike gathered around the bier to express for the last time their respect for him who had been faithful in big things and little things through his thirty-one years' connection with the big Shepard printing-plant.

Hugh S. Engle was born in Washington, Pennsylvania, May 3, 1836 eighty-one years ago. His apprenticeship at the printers' trade was served at Pittsburgh, in the same State, and it was there he joined the typographical union, of which organization he was a member for sixty continuous years. It is doubtful if any member living can boast of longer membership. After working in various positions in various cities, he came to The Henry O. Shepard Company in 1886. He worked in various capacities, and at the time of his retirement he was responsible to the foreman for the progress of all tariff printing through the plant, no easy position for a man of eighty years. His mistakes were few, however, and his eyes were wide open all the time. He did serve well.

Mr. Engle enlisted in the Union army at Indianapolis, Indiana, in November, 1861, and served throughout the war as first lieutenant in the Tenth Indiana Battery, being mustered out in July, 1865.

He is survived by his wife and one daughter.

Frederick Bridgen.

In Toronto, Canada, April 16, Frederick Bridgen, pioneer engraver and a leader in the art of wood-engraving, died at the age of seventy-six. Mr. Bridgen was president of the firm of Bridgen's, Limited, at the time of his death, and had been engaged in the engraving business in various capacities in Toronto for over forty-four years. He came to Canada in 1872 from Sussex, England, and joined the engraving firm of Beale Brothers. Later, he and Henry Beale founded the Toronto Engraving Company. Subsequently his two sons, George and Frederick H., the artist, became associated with him, and a few years later the firm-name was changed to Bridgen's, Limited. At this time a printing department was added and conducted under the supervision of the elder Mr. Bridgen's brother, William H.

James B. Spinning.

The oldest printer in Rochester, New York, James B. Spinning, died there on April 15 at the age of eighty years. Remarkable as it may seem, Mr. Spinning followed his trade until two years ago, being active at the business, therefore, when seventy-eight.

According to the Rochester Democrat and Chronicle, Mr. Spinning was instrumental in "changing the years-old custom of compensating printers with a small salary and fifty per cent

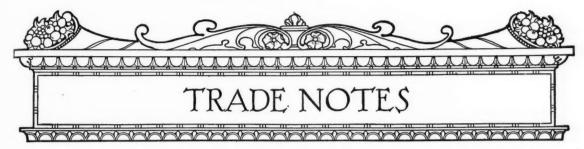
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Page from Chapel Chairman's Book, Thirty Years Old.

Mr. Engle's name appears about half way down the page. Three men listed thereon — Cobb, Allexon and Green — are still on the Shepard pay-roll.

of the profits on all the work they contracted. This change in conditions encouraged the formation of the printers' labor union." P I E n a s

Mr. Spinning gained rather a wide reputation as an authority on spelling.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the fifteenth day of the month

Company Moves Into New Quarters.

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The Johnson Process Manufacturing Company, manufacturer of paddingglue and gelatin, has moved from 335 Broadway to 8 Wooster street, New York city. In new and more commodious quarters, the company extends a cordial invitation to all printers to call when in the city or near the place.

S. H. Farkas Elected President and Sales Manager of Graphic Colorplate Engraving Company.

Announcement was recently made of the resignation of S. H. Farkas from the Metropolitan Art Craft Company and of his election as president and sales manager of the reorganized Graphic Arts Engraving Company, to be known as the Graphic Colorplate Engraving Company hereafter. The firm is located at 241-245 West Thirtyseventh street, New York city.

Ideal Coated Paper Company Elects Officers.

The annual meeting of the Ideal Coated Paper Company, of Brookfield, Massachusetts, was held at the main office of the company, Tuesday, May 15, and the following officers elected: President and secretary, William Wallace MacLaurin; vice-president, George Goodsir; treasurer, John Mac-Laurin; directors, W. W. MacLaurin, Henry K. Hyde, John MacLaurin and George Goodsir.

Flag Raised at Scott Press Works.

The flag presented by the employees to Walter Scott & Co., printing-press manufacturers, was raised to the top of the pole on April 19, in the presence of the members of the firm and employees. The flag was unfurled by D. J. Scott while the Dutch Arms Band played the "Star Spangled Banner." Walter C. Scott, in a speech of acceptance on behalf of the company, said in part: "I desire to thank you for your generosity and patriotism in presenting us with the handsome flag.

The Johnson Process Manufacturing I feel sure that we will all derive great satisfaction from working under the Stars and Stripes, and we shall all work for it when called upon."

Annual Meeting of American Institute of Graphic Arts.

At the annual meeting of the American Institute of Graphic Arts, held in New York, the reports of committees showed increasing public interest in the Institute, particularly in the exhibitions of the graphic arts, promoted by them and which have been shown in many of the large cities.

The following officers were elected: John Clyde Oswald, honorary president; Arthur S. Allen, president; Thomas Nast Fairbanks, Arthur W. Dow and J. H. Chapin, vice-presidents; P. H. Bancroft, secretary; Hal Marchbanks, treasurer; John Clyde Oswald, John G. Agar, Edward B. Edwards, Frederick A. Ringler, E. A. Kendrick, Ray Greenleaf, William Edwin Rudge, Cyril Nast, Fred W. Goudy, J. Thompson Willing and Clarence H. White,

Form Wilson H. Lee Club.

At a dinner-meeting of the executives and salesmen of The Wilson H. Lee Company, New Haven, Connecticut, held Tuesday evening, May 1, constitution and by-laws were presented and a club representing The Wilson H. Lee organizations was formed. Wilson H. Lee was elected president; John R. Demarest, chairman; William A. Brehle, secretary and treasurer; Adolph W. Lembach, chairman Entertainment Committee; Lee Hills, chairman Advisory Committee, and Raymond A. Peck, chairman Publicity Committee.

The organization is the result of a get-together dinner recently held at the Quinnipiack Club. The object of the club is to promote good fellowship and better relations between the men inside and outside The Wilson H. Lee Company and affiliated organizations.

Meetings will be held every two

weeks and social attractions are to be made one of the features.

Lee Hills was selected to give a twenty minutes' talk at the next meeting of the club, which will be accompanied by a chart and exhibit showing how a manufacturer's organization dovetails with an advertising plan as prepared by the agent, linking up the trade-mark, the product, the demand, competition, etc., and outline to the members of the club how thoroughly the advertising service covers the manufacturer's distribution.

H. & M. Machine Works Makes Counting-Machines for Paper Rulers - Not Numbering-Machines.

The wires became crossed between the advice and the copy-paper when the item concerning the H. & M. Machine Works, Davenport, Iowa, was being prepared for the May issue of THE INLAND PRINTER. The statement was made that the company was making several models of "counters, or numbering-machines, expressly for paper-ruling machines." That was incorrect. The H. & M. device is not a numbering-machine for placing numbers on ruled sheets, but a counting-machine that registers the sheets as they go through the layboy. The company advises us that they have had many inquiries regarding the device, which shows how closely matter appearing in this publication is watched. We like that part of it, much as we regret the error.

American Association of College News Bureaus is Organized.

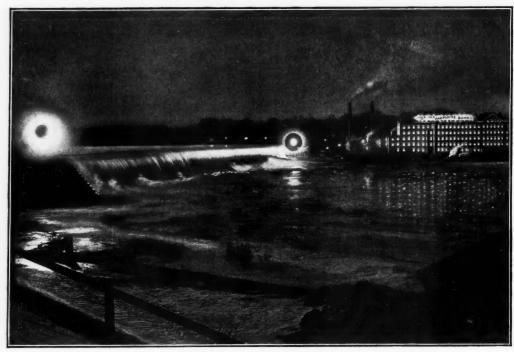
Announcement has been made of the organization, on April 6, at Chicago, of the American Association of College News Bureaus. The organization was formed to further the interests of college publicity and give this branch of journalism prestige and formal recognition. Until now, the matter of college publicity has been slighted or ignored. Some colleges have disapproved of all publicity; others have considered it a necessary evil; while still others have encouraged publicity of all sorts, with little regard for quality and method of distribution. As a result, the college publicity agent and his press bureau have been limited in their activities.

The association, as organized, hopes to change this condition by giving dignity, value and system to college press bureaus; to establish order in the colCalifornia; secretary and treasurer, Bernard Sobel, Purdue University, 1529 Ferry street, Lafayette, Indiana.

National Editorial Convention.

The National Editorial Association meeting and outing of 1917, we are advised, will prove far more important and significant than appears on the surface. The meeting will be devoted to a discussion of the problems of supreme moment to every newspa-

from the North woods will be used in the cast. The lake resorts will be visited and a boat ride enjoyed on Lake Minnetonka. It is also planned to spend part of a day at the State University farm, where the visitors will be given an idea of the methods in vogue at that institution. A day is also to be given to St. Paul, where the printers'-supply people and the Great Northern Railway will provide entertainment.



How the Holyoke Water Power Company is Protecting the Water Supply for the Paper-Mills.

The Holyoke Water Power Company supplies all of the water power for the many mills in Holyoke, Massachusetts, and as a matter of precaution its dam has been closely guarded at night. The above picture, which appeared in the Springfield (Mass.) Republican, shows how the dam is lighted at night as a part of this precaution. In the background, at the right, can be seen the illuminated sign of the Hampshire Paper Company, manufacturers of Old Hampshire Bond.

lege work of publicity, and to give a definite place to the college publicity editor. It intends, furthermore, to establish a worthy and educational method by which the interests of the college may be furthered. It will strive to make news educational in a broad sense. By systematizing college publicity methods, it purposes to distribute news in an efficient and economical manner. All these purposes are to be accomplished by various methods, such as intercollegiate correspondence, counseling, advisory meetings and conventions.

The officers of the new organization are as follows: President, T. T. Frankenburg, Western College, Columbus, Ohio; vice-president, E. W. Smith, Leland Stanford University,

per man in America. The paper question will be entered into and discussed by the ablest men in the organization. President Tomlinson is to present some foreign advertising propositions which, if adopted, will mean money to every publisher who will have the nerve to stick to what he knows is his due.

The program of the convention—a thoroughly practical one—is being whipped into shape by President Tomlinson. The local entertainment at St. Paul and Minneapolis is now receiving attention from the commercial organizations of the Twin Cities. Among these features will be the presentation of Longfellow's story, "Hiawatha," which is to be produced in elaborate form, and native Indians

Following the convention, the party will leave over the Northern Pacific for western Canada, striking en route, St. Cloud, Little Falls, Staples, Detroit and Crookston, Minnesota, and Grand Forks, North Dakota. This trip, which under ordinary circumstances could not be taken for less than \$175, will be open to bona fide newspaper men at a cost of about \$65. This amount includes every item of expense, meals, berths, and railway travel in the neighborhood of four thousand miles.

Taken as a whole, the meeting, the trip and the associations which will be formed will make this gathering of 1917 one that will be remembered by those who participate as not only truly enjoyable, but thoroughly prof-

itable in its revelation of big things. Literature descriptive of the convention and the Canadian trip will be issued shortly by the secretary, George Schlosser, Watertown, South Dakota. Those who desire copies or any other information should write Mr. Schlosser.

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St. Paul Printers Prepare for More Business.

St. Paul printers are not fearful for the future of their business if new quarters, and the installation of new equipment and new machinery, is any barometer as to their condition of mind.

Brown, Blodgett & Sperry recently moved into a fine new building, built especially for their business, installed new machinery and otherwise prepared for expanding business.

The Lewis F. Dow Company has made changes in its plant, materially increasing its capacity.

The Capitol Printing Company has installed within the last few weeks the second automatic press so far in 1917, and the William F. McMurray Company recently added a large cylinder press to its private plant.

Manifestly, no St. Paul printer wants to be responsible for leading the entire flock over the precipice of fear. That's the "business as usual spirit," with the emphasis on the "usual." It is the only spirit that will carry business and business men through the present crisis unscathed. More power to the fearless.

Additions to Sales Staff of Miller Saw-Trimmer Company.

Announcement has been made by the Miller Saw-Trimmer Company, of Pittsburgh, Pennsylvania, manufacturer of the Miller saw-trimmer and the Miller platen-press feeder, of the appointment of J. R. Kemp as sales manager. Newspaper publishers and printers throughout the country know Mr. Kemp best as an efficiency expert in printing-plant equipment, in which line his efforts have been highly successful. His office will be at the company's factory, Point Building, Pittsburgh.

The company also announces the engagement of Theodore R. Foster as special sales representative. Mr. Foster has been in charge of the printing department of the Westinghouse Electric & Manufacturing Company, of East Pittsburgh, for the past fifteen years, and as he has a wide knowledge of the Miller machines, he will make a valuable addition to the company's sales force.

Fred G. Low is Vice-President of the Paper House of New England.

Daniel Lewerth advises THE INLAND PRINTER that he has sold an interest in The Paper House of New England to Fred G. Low, who will be vice-president of the company.

Mr. Low's connection with the paper industry makes an interesting story. He was formerly a very successful printing salesman for Rogers & Co.,



Fred G. Low.

New York, but more recently was connected with Henry Lindenmeyr & Sons as manager of their sales-promotion and advertising departments.

He plans to make his home in Springfield, Massachusetts, The Paper House headquarters, and to travel through Connecticut territory. Mr. Low, being a native of Hartford, intends to renew many old acquaintances in that city while developing business for his new concern.

Philadelphia Craftsmen Hear Fine Lecture.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen, held Thursday evening, May 10, was interesting from start to finish. More than one hundred well-known printers and allied tradesmen were present.

After the coffee and cigars had arrived, Harris B. Hatch, of the Royal Electrotype Company, gave an illustrated lecture, entitled "Hunting and Fishing in Maine and Canada." This talk was based on Mr. Hatch's personal experience as a sportsman, and it was filled with thrilling accounts of big-game hunting and fishing. The pictures were beautiful. Not one of the audience left the Bingham Roof Garden during the lecture.

Mr. Hatch is a member of a society which is taking care of a lot of boys and teaching them farming. Following his suggestion, the Craftsmen passed a motion to pay the expenses of a number of youths in this educational movement.

The May meeting was the last indoor affair until next fall. The big June outing will take place as usual. More than two hundred Craftsmen and their friends are expected to be at this picnic. Delegations from the New York and Baltimore clubs will join in this event.

Dinner to Frederick J. Warburton.

On the evening of April 23, the seventy-fifth anniversary of the birthday of Frederick J. Warburton, treasurer of the Mergenthaler Linotype Company and vice-president of the Columbia Graphophone Company, a coterie of his friends celebrated the occasion by a dinner in his honor at the Engineers' Club, New York city. The menu brochures contained a fine portrait of Mr. Warburton, the coverdesign being the coat-of-arms of the Warburtons. The tribute was a surprise to Mr. Warburton.

Representatives of the Mergenthaler Linotype Company and the Columbia Graphophone Company and invited guests, numbering sixty persons, joined in felicitating the guest of honor, and congratulatory telegrams and cablegrams from home and abroad were received and read. A set of engrossed resolutions, suitably bound, was presented to Mr. Warburton as a souvenir-memorial of the day.

Changes in Sales Organization of Golding Manufacturing Company.

The Golding Manufacturing Company, Franklin, Massachusetts, has announced the following changes in its sales organization:

E. E. Birner, for many years with the Harris Automatic Press Company, has been appointed manager of the New York city office, located at 38 Park row, succeeding Oswald Carliss, who is no longer in the employ of the Golding company. N. S. Woods has been taken from the Chicago office to represent the company in Ohio and Michigan, his headquarters now being in Columbus. Walter H. Gracie, for many years identified with the company in Pennsylvania, has been transferred to the Chicago office, which is located in the Rand-McNally Building.

The Golding company also announces that The Hamilton R. Marsh Company, Philadelphia, Pennsylvania, has been appointed special representative in that State.

Industry Succeeds Over Adversity Even in War-Torn Mexico.

THE INLAND PRINTER editorial staff takes keen interest in the letters from its subscribers, which are by no means infrequent. Sometimes these letters are of great help, for the writers tell us wherein we can make the paper



Agustin M. Perea.

more valuable to our readers. Then, the writers often tell us what a fine paper we are getting out, and how much it has helped them all through the various processes of their shop operation. Such commendation is a source of gratification, and by knowing what helps the readers we have a better idea as to what others are thinking about and would like to have.

A letter of the character last described was received during the past month from Agustin M. Perea, a master printer of Tacambaro, Michoacan, Mexico, acknowledging receipt of a copy of THE INLAND PRINTER. Mr. Perea writes, in part, as follows: "I was at once struck by its contents, and I see that for the graphic arts it is indeed a jewel. Its typography is indeed irreproachable, while the illustrations shown therein are of the most refined style in art." It would appear, therefore, that Mr. Perea likes THE INLAND PRINTER very much, in spite of the fact that he does not read, write or understand English.

In a short note detailing his experience in the printing business, we are impressed with the fact that success in business in our sister republic to the south is possible, which suggests that reports of conditions in Mexico, as they appear in the press, are somewhat exaggerated. The story of his life, as written by a friend, is almost romantic and would be considered commendable in this country, which

has not known internal strife or disorder for over half a century.

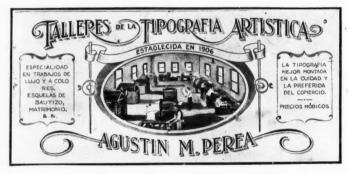
We gather from what the friend has written that Mr. Perea showed a predilection for the art of Gutenberg at a very early age. His first case of type was a font of twelve-point, which he received in exchange for some hunting implements, the future printer making his own case and press, the latter consisting of two boards connected by a hinge. Later, he served as pressman in a small printing-office, where he received the equivalent of \$1 per week for running off the edition of a periodical known as The Flower of the Field. He finally gathered a small plant, made up of several old and incomplete fonts of type and an 8 by 12 hand press, and engaged in business on his own behalf. To-day, through perseverance and attention to details, Mr. Perea has a very nice business and is beginning to acquire modern machinery, type and other accessories, with a view to future growth. He expects to install the new equipment at a place called Esperanza, the name of his plant to be "Tipografia Moderna," as his former place of business was destroyed "by a political disturbance on the night of March 24, 1915."

As a matter of interest to our readers, we are showing on this page a

Perkins, of Baltimore, with remarks by Mrs. Emma F. Mergenthaler, also of Baltimore. Charles S. Peterson, of the Peterson Linotyping Company, and a member of the Board of Education, delivered an address in acceptance of the bust. Other addresses were delivered as follows: "Mergenthaler," by Miss Ruth Russell, associate editor of The New World; "Mergenthaler as an Aid to Education," John D. Shoop, superintendent of schools; "Mergenthaler as I Knew Him," Will D. Eaton, of the Press Club of Chicago; "Mergenthaler at the World's Columbian Exposition," M. H. Madden, representing Chicago Typographical Union, No. 16. Remarks were made by the designer of the Old-Time Printers' memorial window, Thomas A. O'Shaughnessy, and by Miss J. Katherine Cutler, the principal of the school.

Associated Metal Lath Manufacturers' Publicity Bureau Moved to Cleveland.

Announcement has been made by the Publicity Bureau of the Associated Metal Lath Manufacturers that the offices have been moved from Chicago to Room 901, Swetland Building, Cleveland, Ohio, and that Zenas W. Carter, formerly of Boston, has been appointed commissioner, to supervise all publicity, promotion and investigation from the Cleveland



Design Used by Mr. Perea on His Business Stationery.

design which Mr. Perea incorporates in his stationery items, as well as an illustration of the gentleman himself.

Tribute to Ottmar Mergenthaler.

In commemoration of the sixtythird anniversary of the birth of Ottmar Mergenthaler, inventor of the linotype, exercises under the auspices of the Old-Time Printers' Association of Chicago were held at the Henry O. Shepard School, Chicago, on Friday, May 11. A bust of the inventor was unveiled, the presentation being made by his daughter, Mrs. Rody Patterson office. Mr. Carter has been manager for manufacturers' associations for the past ten years, directing coöperative publicity and promotion work between manufacturers, distributors and consumers.

The plans cover a series of extensive and exhaustive tests of the fire-resistance properties of metal lath, its use in fire-retarding construction, the exploitation to architects and the public of the saving in space which can be effected through the use of this material, its proof against vermin and rodents, investigation and assistance

in the revision of building codes of cities so that metal lath will receive proper recognition by city officials and engineers.

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Among the plans of the Metal Lath Association which are yet in the embryo is a coöperative national campaign of publicity.

Philadelphia Printers Install New Equipment.

THE INLAND PRINTER is in receipt of advices from Robert F. Saladé, of Philadelphia, a well-known writer on printers' technical and business subjects, that local printers are active in increasing their equipment and facilities for handling more business.

The William F. Fell Company, one of the larger Quaker City printers, has been particularly active in improving its plant. During the last few months it has been enlarged and improved by the addition of a new folding-machine, designed to handle a large variety of circular, folder and booklet work; a paper-drill; a large and modern paper-cutter; an automatic press; and a late model jobpress, equipped with all the late attachments, including rider rollers and quick-stop brake. The cylinder pressroom has been completely outfitted with press seats, designed especially for the Fell Company.

The John C. Winston Company has also improved and enlarged its equipment, the platen pressroom being materially added to. Several of the cylinder presses have been equipped with feeders, new typecasting machines have been added and much new material has been placed in the composing-room. Mr. Saladé was advised by Charles F. Kindt, vice-president of the company, that the house has enough business on hand now to keep the plant busy until August.

The Hare Printing Company has increased its business five-fold over the corresponding period of last year. This company recently added a large and modern cylinder press, an automatic paper-cutting machine, a cylinder-press feeder and three heavy platen presses. In addition, considerable type has been purchased to take care of the rapidly increasing business.

The Philadelphia Press plant has been greatly augmented, and hereafter the Press and the Evening Telegraph will be published in the same building and with the same equipment. The building, known as the Press Building, has been completely renovated and arranged anew, with a

view to greater efficiency. Thirty-three typesetting and casting machines have been added, two new casting-machines, a lead and rule caster, two modern proof presses and two electric presses. In addition, much new type has been laid, and steel imposing-frames, ad-men's frames, type cabinets and lockers have supplanted wood equipment.

The Curtis Publishing Company, publishers of The Saturday Evening Post, The Ladies' Home Journal and The Country Gentleman, has added new presses, new type and other new material.

The Central Press Company, since moving into its new home on the eighth floor of the Gilbert Building, has increased equipment by the addition of two new cylinder presses, a new wirestitching machine and considerable composing-room equipment.

Convention of American Newspaper Publishers' Association.

That the thirty-first annual convention of the American Newspaper Publishers' Association, held in New York April 23 to 27, was the most important and impressive in the history of the organization is the general opinion expressed by those present. All previous records for attendance were broken, and the registration lists showed that only three of the large number of members were not enrolled. Every session presented questions of utmost importance for consideration and discussion, chief among them being the printpaper situation, the government censorship bill and the proposed increase in postal rates.

Notwithstanding the many difficult problems confronting them at the present time, the general attitude of the publishers was one of optimism, the majority holding the opinion that business was good, which goes to show that they are advancing the spirit of "business as usual" and are going to forge ahead in spite of the difficulties.

The result of the election of officers was conclusive evidence of the fact that the methods of conducting the business of the organization have met the hearty approval of the entire membership. It was also a great tribute to the effective work of those who have controlled the destinies of the association during the past year, as all were given the opportunity, by being reelected, to continue the work during the coming year. These officers are as follows: President, Hopewell L. Rogers; vice-president, Frank P. Glass; secretary, John S. Bryan; manager, Lincoln B. Palmer; treasurer, Edward P. Call. The directors are Elbert H. Baker, Hilton U. Brown, Jason Rogers, Herbert L. Bridgman, Harry Chandler, J. S. Mackay, D. D. Moore and Charles H. Taylor, Jr.

He Trained Her Quickly.

Previous to her marriage six years ago, Mrs. O. A. Blevins had never seen a type-louse. In other words, she had never seen the inside of a printing-



Mrs. O. A. Blevins.

plant, machinery, etc. Now, through the careful instruction of her husband — O. A. Blevins, of course — she has become adept at all the work done in the average country newspaper and has graduated to the care and operation of the "machine"— a Model K linotype — in the office of The Ossian Journal, Ossian, Indiana. We are pleased to show on this page a half-tone portrait of the talented young woman.

Dr. H. H. Steinmetz, of Philippine Islands, Visits "The Inland Printer" Office.

During the past few weeks THE IN-LAND PRINTER office has had the pleasure of receiving a number of visits from representatives from foreign countries, as mentioned in the editorial columns of this issue. Since those columns were closed, another visitor has been added to the number — Dr. H. H. Steinmetz, who has spent a number of years in the Philippine Islands. Doctor Steinmetz is one of the many printers who have left the ranks to enter the professions, yet can not resist the smell of printers' ink and the lure of the type-case. While working on the Louisville (Ky.) Herald he studied medicine, and after completing his course and securing the necessary credentials he became interested in mission hospital work. To this work he has been devoting his time on the island of Panay. He has also taken considerable interest in the work of the Enterprise Press, a newspaper published on the island.

While in Chicago, Doctor Steinmetz intends taking the machine-composition course in The Inland Printer Technical School, as he aims to take a machine with him when he returns to Panay and, believing in preparedness, is going to familiarize himself with its erection, operation and care so he can do the work himself and also instruct the compositors working on the paper.

George W. Cope Resigns from Staff of "The Iron Age."

Carrying out a purpose announced to his associates some months ago, George W. Cope retired on May 1 from active participation in the editorial conduct of *The Iron Age*. Both in the length of his career in irontrade journalism and the industries it represents, Mr. Cope has a unique distinction.

Mr. Cope first became a contributor to *The Iron Age* when he was associated with James M. Swank in the office of the American Iron and Steel Association in Philadelphia. When he took up his duties there in 1873, the foundations were being laid for the statistical work which long made that office famous.

In 1885, after nearly two years' service as associate editor of *The Iron Age* in New York city, Mr. Cope resigned to become secretary of the American Iron and Steel Association, Mr. Swank having at that time been elected general manager. In January, 1887, Mr. Cope accepted the position of western editor of *The Iron Age*, with heaquarters in Chicago.

In all his activities Mr. Cope exemplified a saying on which Andrew Carnegie often laid stress—that what one likes to do, he does well. Mr. Cope liked all his work, whereas the average editor develops a strong liking for some things he does and frankly confesses that other things are in the bête noire class. The added duties that came to Mr. Cope from time to time seem to emphasize afresh the philosophy that the reward of all good work well done is always more good work

Maryland State Federation of Labor Wants Government Printing Done in Government Printing-Offices.

We are advised by Walter H. Mules, of Baltimore, that the session of the Maryland State Federation of Labor, which met in Cumberland, April 16, was the best in point of work ever accomplished by that body. The sessions were full of business and were put through with dispatch.

The most important resolution adopted pertaining to the printing industry was Resolution 23, which follows:

WHEREAS, The United States Government owns and operates several printing-offices throughout the country; and

WHEREAS, It has come to the attention of this convention that efforts are being made to have the Congress of the United States empower the Secretary of War to expend \$300,000 for printing and binding, with the understanding that the Secretary of War has full power to place these orders for printing and binding wherever, in his opinion, it will be to the best interest of his department; and

WHEREAS, Efforts are also being made to take part of the printing and binding for the Naval Academy away from the Government Printing Office at Washington, D. C., and place it in commercial printing-offices: therefore, be it

Resolved. That the Maryland State and District of Columbia Federation of Labor is in favor of having all government printing and binding done in the Government Printing Office, except in cases of extreme emergency, where the business of the Government would be hampered; and be it further

Resolved, That the Maryland State and District of Columbia Federation of Labor is opposed to putting the government-owned printing-offices in competition with the nonunion and unfair printing-offices throughout the country; and be it further

Resolved. That a copy of these resolutions be forwarded to the chairman of the Joint Committee on Printing of Congress, to each of the cabinet officers, to the director of the Bureau of Engraving and Printing, to the Public Printer, to Samuel Gompers, president of the American Federation of Labor, and to each member of the Board of Directors of the International Allied Printing Trades Council.

The convention will meet at Baltimore in 1918, the second week in April. John H. Ferguson was reëlected president.

"The Hoskinsman," as an Advertising Character, Wins Second Prize.

The Philadelphia Club of Advertising Women held a Trade-Mark Frolic and May-Pole Dance on May 3. Each participant was arrayed in the dress or costume of a national advertising character of note, such as The Campbell Twins, Old Dutch Cleanser, Light House Cleanser, The Dutch Boy, and others equally well known.

The character of "The Hoskinsman," representing the William H. Hoskins Company, among the other

famous figures, created a great deal of attention and interest, and succeeded in winning the second prize.

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Recent Incorporations.

FEDERAL CO-OPERATIVE ASSOCIATION, Kinney Building, Newark, New Jersey. Printers and publishers. Capital, \$50,000.

ALEXANDER BROTHERS, INCORPORATED, printers' supplies, Pittsburgh, Pennsylvania. Capital, \$25,000. Incorporators: Albert F. Doyle; Guy F. Morris; Ross C. Seddon, Pittsburgh, and E. C. Sterling, Beaver Falls.

FILING, INCORPORATED. Printer, bookbinder, stationer and bookseller, Manhattan, New York. Capital, 850,000. Incorporators: David K. Byers, Rollin A. Camp and Harold D. Greeley.

THE OHIO PUBLISHERS COMPANY, Cleveland, Ohio. Capital, \$50,000. Incorporators: Walter E. Pagan and others.

CONSUMERS' GUIDE PUBLISHING COMPANY, IN-CORPORATED, Manhattan, New York. Printing and publishing. Capital, \$100,000. Incorporators: E. M. Carney, 461 Eighth avenue; L. F. Sniffin, 49 Wall street, New York city; J. L. Druck, Grantwood, New Jersey.

AMERICAN EDUCATION PRESS, INCORPORATED, Manhattan, New York. Editing and printing magazines. Capital, \$650,000. Incorporators: F. G. Smith; P. Davis, Myrick Building. Springfield, Massachusetts; E. W. Beattie, 15 Dey street, New York city.

COHEN-CHELSEA, INCORPORATED, Manhattan, New York. Advertising. Capital, \$30,000. Incorporators: M. Cohen, 621 Broadway, New York city; C. Doris, 659 Georgia avenue, Brooklyn; W. Hirsch, Montclair, New Jersey. EXCEL PRINTING COMPANY, 417 Jane street, Hoboken, New Jersey. Printers and publishers.

Capital, \$25,000.

EUREKA PRESS, INCORPORATED, Boston, Massachusetts. Printing business. Capital, \$50,000. Incorporators: John C. Kelly, Boston; James S. Fender. Malden: Richard Darby, Everett.

GRISWOLD & McWAIN, INCORPORATED, Batavia, New York. Printing and publishing. Capital, 860,000. Incorporators: G. S. Griswold, 304 East Main street; A. J. McWain, 17 Ellicott avenue; L. W. Griswold, 530 East Main street, Batavia.

F. G. MARQUARDT, INCORPORATED, Manhattan. New York. Manufacturing paper, paper stock and supplies. Capital, \$25,000. Incorporators: F. G. Marquardt; H. Thom, Rockville Centre; F. P. Ufford, 501 W. One Hundred and Thirteenth street, New York city.

SMITH BLANK BOOK COMPANY, INCORPORATED, Manhattan, New York. Manufacturing waybills, blank and account books; stationer and bookseller. Capital, \$60,000. Incorporators: Percy J. Smith, Robert Tindale and Milo F. McAlpin.

THE GULFFORT PRINTING COMPANY, Houston. Texas. Capital, \$20,000, and \$10,500 paid in. Incorporators: J. W. Gillespie, L. A. Fridell and J. O. Van Ness.

TROUT DIRECT FILING SYSTEM, INCORPORATED, Wilmington, Delaware. A general printing business. Capital, \$250,000.

UNCLE SAM STATUE AND PICTURE COMPANY, INCORPORATED, Troy, New York. Printing, electrotyping and engraving. Capital, \$10,000. Incorporators: C. E. and J. F. Lyon; C. A. Smith. Troy.

SUCCESS PRESS, Manhattan, New York. General printing. Capital, \$10,000. Incorporators: Louis Schaffer, Samuel Sloane and Joseph Sloane.

WILSON-GARRICK COMPANY, INCORPORATED. Wilmington, Delaware. General advertising business. Capital, \$100,000.

THE INLAND PRINTER | WANT ADVERTISEMENTS

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

Vot. 59.

JUNE. 1917.

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations, Associated Business Papers, Inc., Chicago Trade Press Association.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders roughout the United States and Canada, and subscriptions may be add through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-tising space.

THE INLAND PRINTER reserves the right to reject any advertisement

FOREIGN AGENTS.

TOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX COWAN & SONS (Limited), General Agents, Melbauma Surjands. Cowan & Sons (Limited), General Agents, Melbourne, Sydney

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEBELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fitteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BOOKS.

WORLD-ROMIC SYSTEM, MASTER KEY TO ALL LANGUAGES. Three sample books, 38c in stamps. LANGUAGES PUB. CO., 143 W. 47th st., New York.

FOR SALE - New York city printing-plant and bindery; 10 large two-FOR SALE — New York city printing-plant and bindery; 10 large two-revolution presses; 10 job presses, including automatics; 4 linotypes, all with motors; bindery for publication work; whole outfit up to date; plant can be purchased on liberal terms; present owners will furnish \$25,000 worth of work per year. PECKHAM MACHINERY COMPANY and National Type Foundry, Marbridge bldg., New York city.

FOR SALE—Trade-machine plant, consisting of one 2-magazine machine, latest model, and extras; business established 10 months; located in one of the principal business establishments in San Francisco; reasons for selling explained by letter. J. W. VALIN, 86 Third st., San Francisco, Cal.

PRINTING AND PUBLISHING BUSINESS for sale in a western city of 14,000; plenty of factory work; fine plant; linotype equipment, 2 cylinders, 2 Gordons, bindery, etc.; business making money; owner wants to go South; will sell at a bargain for quick sale; part cash, balance easy terms. C 417.

FOR SALE — \$9,000 job plant for \$6,350; linotype, pony cylinder, 2 jobbers, stitcher, perforator, \$1,000 worth of stock, all kinds of type; balance due on plant, \$2,500; \$3,350 cash will handle; ideal plant for printer and pressman; doing fine business; good reasons for selling. C 395.

FOR SALE — Job-printing plant in town of 15,000; now being run in connection with newspaper; reason for selling — same interferes with newspaper; will sell at invoice; no brokers. TRIBUNE PRINTING CO., Beaver Falls, Pa.

FOR SALE — Universal typecaster: will lease or install and operate on trial anywhere, or will sell all or part typefoundry business to typecaster or monotype expert. GEO. WAGNER, 959 S. Penn. st., Denver,

FOR SALE — Modern job plant in city of 7,500 in central Illinois doing good business; will carry part on plant to reliable parties; \$2,500; don't write unless you mean business. C 403.

FOR SALE — Successful law-printing plant in New York city; fully paid; 3 machines, 10 tons of metal; cost \$12,000, sell for \$7,000.

FOR SALE—A job-printing business, established 20 years, in county seat of 20,000 of Indiana; \$3,500; reason—age of owner. C 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE.—\$75,000 printing-plant, all or in part, as follows: Miehles—two 26 by 34, one 33 by 46, one 39 by 53, three 43 by 56 and two 46 by 65; C. & P. Gordons—three 8 by 12, six 10 by 15 and two 12 by 18; Brown & Carver cutters—one 34-inch semi-auto clamp, one 44-inch automatic clamp; 36 by 48 Dexter 5-fold jobbing folder; Miller swatrimmer with router and D. C. motor; 2 Miller feeders and 10 by 15 C. & P. presses; 12-inch Roller carbon ribbon inking machine and ribbon attachment for 12 by 18 C. & P. press; Cowan 3,000-pound truck; large number chases; patent blocks, racks, tables, etc.; all motors used, 220-volt, D. C. The composing-room or plant is for sale to buyer who can take over large, established trade; this equipment is in first-class condition and can be demonstrated; come at once or write for lists. Also embossing, printing and photo-mount machinery, all or in part, as follows: Embossers—28 by 38 Seybold, 14 by 18 Sheridan and 12½ by 18½ John Thomson; presses—2 Style 8-C and 1 Style 5-A, 14 by 22 John Thomson presses; 20 by 30 Thomson cutter and creaser; 2½ by 4 Carver die press; 13 by 13 foil and gold-leaf stamping or embossing press; 1 automatic machine for attaching corner caps on photo-mounts or cards; also miscellaneous small machinery and equipment; many of the machines are nearly new and all in first-leass condition. Come at once or write for list. Tell us your requirements. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago, Ill.

Megill's Patent SPRING TONGUE GAUGE PINS



Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.50.

E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEW From us or your dealer. Free booklets. **NEW YORK**

Megill's Patent **DOUBLE-GRIP GAUGES** VISE GRIP Send for booklet this and other styles

FOR SALE — 10 by 15 Challenge Gordon, \$100; two 10 by 15 C. & P. Gordons, each \$150; 12 by 18 C. & P. Gordon, \$200; 22-inch drum Hoe, \$250; 33-inch drum Hoe, \$350; 53-inch crank Huber, \$1,150; 53-inch Optimus, \$1,000; 53-inch Cottrell, \$800; 53-inch book and job Campbell, \$700; 32-inch Champion power cutter, \$130; 36-inch Sanborn power cutter, \$140; 36 by 48 Eclipse folder, \$150. J. H. DANIEL PRINTING MACHINE CO., 114 Olive st., St. Louis, Mo.

FOR SALE — Three Cottrell magazine presses; one 65-inch sheet in colors, with cover feeder, delivers flat or folded, spiral-groove cylinders; one 46-inch one-color with motor for \$3,000; one for high-grade work, delivers flat sheet 39 by 54 or smaller, with motor, for \$3,000; big composing-plant equipment also. Ask for lists. PECKHAM MACHINERY CO., Marbridge bldg., New York city.

MONOTYPE EQUIPMENT — Caster, air compressor, low-quad and display molds, cellular matrices, all necessary appliances, everything up to date; also water-cooled molds for making metal pigs from used type; \$4,000 value for \$1,500; cash or approved notes; big trade if you can use a monotype. C 342.

DO YOU NEED A FOLDER? — We have a No. 315 Brown job folder, sheet range 6 by 7 to 19 by 25, folds 4, 8, 12, 16 and 32 pages; good as new; cost \$750; will sell at about half price; splendid machine; reason for selling — have bought larger folder. HYDE BROTHERS, Printers, Marietta, Ohio.

ROTARY PAPER-CUTTER — One Dillon rotary cutter for cutting paper from roll and also rewinding; will handle rolls up to 42 inches in width: machine in A-1 condition, ready for immediate delivery. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Equipment of splendid one-camera engraving plant; this includes Royle machinery, 17 by 17 Levy camera with stand, Cooke lens and 11 by 14 Levy screens; a real bargain for cash. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

PHOTOENGRAVERS' MACHINERY — One No. 96 Hoe beveler, one No. 213 Hoe router; both of these machines in first-class condition and ready for immediate delivery; price reasonable. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Harris S-1 press, sheet and envelope feed attachments, also perforating and numbering attachment; this press is in good condition and at a bargain. Write THE HESSE ENVELOPE COMPANY OF TEXAS, Dallas, Tex.

FOR SALE: PATENT BASES — 2,300 square inches Warnock patent bases with 443 register hooks; fine condition; highest offer before June 15 takes the lot. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286; also Model 5, serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with 1 magazine, liners, ejector blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE: TIME RECORDER — One No. 5 Cincinnati time-recorder clock, with in and out racks for 150 cards; excellent condition; \$55. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

FOR SALE — One of American Type Founders Company's Kelly presses, automatic feed; reason for selling — find machine not suited to our line; new machine. HUBBARD PRINTERY, Richmond, Ind.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth booksewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Monotype equipment, consisting of 2 keyboards and 2 casters; will sell separately if desired; bargain prices. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — CALCULAGRAPH CLOCKS — Three Calculagraph time-record clocks in perfect condition; \$50 each. THE CIRCULAR ADVERTISING CO., Cincinnati, Ohio.

FOR SALE — Double sixteen Dexter folder, size 32 by 44; has Dexter pile feeder; running every day; will demonstrate. THE CARGILL COMPANY, Grand Rapids, Michigan.

OLD CLOISTER TYPE, 1 font each 48 and 36 point, 3 fonts 18-point; never run on press; will sell at once for \$8.50. RELIABLE POULTRY JOURNAL, Quincy, III.

FOR SALE — One 150-line Levy engraved circular half-tone screen, 15 inches in diameter, A-1 condition. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

FOR SALE — Cylinder, A-1 fast press, 43 by 56, Miehle bed movement; big bargain; also 2 Gordon jobbers. OPPENHEIMER PRINTING CO., Cincinnati, Ohio.

FOR SALE — 00000 Miehle, 42 by 65 bed, 4-roller, 2-revolution, comparatively new and in first-class condition. GREELEY PRINTERY of St. Louis, St. Louis, Mo.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

PAPER-BOX MACHINERY — Write us your wants; also if you wish to dispose of such surplus machinery. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model No. 4, Serial No. 11680; magazine, matrices, spacebands, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model No. 3, serial No. 10109; 1 magazine, assortment of matrices. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

LINOTYPE — Model 2, serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

PRINTING PRESSES, cylinder and job presses for sale, rebuilt and guaranteed. Send for list. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model 1, serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — E. & V. bronzing machine; takes sheet 28 by 42; price \$100. HILTON LITHO. CO., 125 W. Ohio st., Chicago.

FOR SALE — Kirkman job-press feeder. ELI LILLY & CO., Indianapolis, Ind.

HELP WANTED.

Composing-Room.

WANTED — First-class linotype machinist-operator in one-machine job plant doing highest grade of work; one who can help with proof-reading desired; excellent working conditions and a fine job for the right man. EUGENE SMITH COMPANY, Aurora, Ill.

WANTED — Competent machinist-operator-printer; job office; job and book experience, and accuracy preferred to speed; floorwork part time, mostly reprint and distribution; no cigarets or booze. McMUL-LIN & WOELLHAP, Burlington, Iowa.

WANTED — First-class, all-around, rapid job compositors, above the scale. THE ROGERSON PRESS, 107 N. Market st., Chicago.

Managers and Superintendents.

WANTED — Superintendent for printing-plant; concern doing business of about \$80,000 a year; must be a sober, reliable and experienced man; union preferred. C 402.

Pressroom.

WANTED — First-class folding-machine operator; must be experienced on all popular makes, particularly on Dexter Automatic wire-stitching folder; also Cross feeders; none but seasoned mechanics need answer this ad. C 170.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$159; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

THE UNDERSIGNED desire to hear from calendar (pictorial and novelty) printers not at present represented in New Zealand, with a view to agency; sample sets required in December. McLEOD & SLADE, Ltd., New Plymouth, New Zealand. (Reference: Union Bank of Australia. Ltd.)

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, competent in all branches, with thorough business experience and good executive ability, wants position. C 410.

BOOKBINDER — First-class finisher, stamper, marbler and forwarder wants position. C 368.

Composing-Room.

SITUATION WANTED—As foreman of composing-room of linotype trade-composition plant by operator and mechanic; experienced in all methods of trade composition—both linotype and monotype—as well as the make-up. layout methods for catalogue work and advertising matter, cost systems, editing and handling of copy, and all the tricks of the trade YOU would expect a man to know to produce the greatest number of "ems"; let me prove to you I can make your product yield greater dividends. C 416.

PROCESS WORK Flortening

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request,
A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C

DO YOU NEED A MONOTYPE KEYBOARD MAN?—I have had 2 years' experience on board in job office handling all kinds of copy; 8 years on case; graduate I. T. U. Course and I. C. S. Course in Advertising; clean proofs, fair speed; willing to help on caster or floor part time; now employed; good reason for change; married, union, good habits, steady; all letters answered promptly. J., 1325 Fifth av., S., Fort Dodge, Iowa.

SITUATION WANTED by linotype machinist-operator; any class of work, any model machines; efficient as a mechanic, fast and accurate as an operator; an all-around man that can increase the efficiency and output of any composing-room; want to locate permanently in a live city of 40,000 or more; union. C 415.

STONEMAN — All-around printer; years of experience on high-grade catalogues, booklets and colorwork; accurate on stone, can line up and O. K. forms; have good knowledge of composition and make-up; capable of holding executive position; want to locate in Southern States; married: references; non-union. C 406.

WORKING FOREMAN OR STONEMAN — 6 years' experience as working foreman and 10 years as stoneman; sober, reliable and industrious; can furnish references; union. C 411.

FIRST-CLASS JOB COMPOSITOR, at present employed in New York city, desires change; union; steady, reliable; age 25. C 401.

LINOTYPE MACHINIST, 20 years' experience, married, sober, wants situation; will go anywhere. C 413.

Cost Accountant.

COST ACCOUNTANT—Certified public accountant, specializing in printing costs, 15 years' experience, seeks opening in large job or newspaper plant; Eastern States preferred; now employed, but services available on short notice. C 407.

Cost and Estimating.

GRADUATE of one of the Typothetæ Printing Schools desires position with some efficient plant; understands costs and estimating, also the manufacturing end of the business; 24 years of age; reliable and energetic. C. D. H., 3424½ Ward st., Pittsburgh, Pa.

Managers and Superintendents.

PRESSROOM FOREMAN of exceptional executive ability seeks a position with a medium-size, modern printing-plant or private concern doing a good grade of catalogue and color work; this man is a practical A-1 mechanic far above the average, with an experience of 18 years on the above grade of work, and has the ability to produce quality and quantity in the minimum rate of time with methods of self-adoption; married; no bad habits. C 210.

PRESSROOM FOREMAN — Have had experience on all classes of printing of the better kind, can furnish quality if that is what you are after: references from the best printers in this country regarding my work; would like to hear from a firm that appreciates a sober, steady and progressive man, and one that can produce results; at liberty after September 1. C 405.

I AM SEEKING a future with a concern needing the services of a thorough, practical superintendent; 20 years' experience on high-grade printing; exceptional references; can take entire charge of plant. EXECUTIVE, 1721 N. 23d st., Philadelphia, Pa.

POSITION as manager or superintendent of printing-office by a man of experience in all branches, and who is capable. C 266.

Miscellaneous.

FOLDING-BOX SUPERINTENDENT offers services to large concern requiring a manager of tested ability and experience in the making of the best grades of folding boxes, both printed and lithographed; technical and practical in every detail of folding-box making, all departments of manufacturing, estimating, layouts and stock handling, on a large-plant basis, employing the most modern equipments in printing, lithographing, and cutting and creasing; special knowledge in the making of small vending-machine boxes; a man of initiative and strength of practical purpose; at present superintendent of a large representative concern. C 412.

Pressroom.

HIGH-GRADE CHICAGO PRESSMAN seeking position with prospect to advance; thoroughly capable to take charge; have studied estimating. C 227.

SITUATION WANTED — First-class cylinder and platen pressman; cut and color man; employed. C 331.

CYLINDER PRESSMAN requires position in a city or town in Ohio; 43; reliable. C 408.

POSITION WANTED by cylinder and job pressman, experienced on all grades work; age 29, married; references. C 418.

Proofroom.

PROOFREADER — A woman, aged 26, with large experience in highgrade book, job and periodical work, wants permanent position; can readily translate Norwegian. C 404.

WANTED TO PURCHASE.

WANTED — A large 120-line engraved circular half-tone screen; when answering state size, make, condition and price. THE MORTIMER CO., LIMITED, Ottawa, Ont., Canada.

WANTED — AUTOPRESS, 11 by 17 size; must be a big bargain for spot cash; give description and price. C. L. D., 120 E. 8th st., Cincinnati, Ohio.

WANTED — Several good bundling machines, 52-inch, or large 4-track drum press. WANNER MACHY. CO., Chicago.

THE F. C. DAMM CO., 714 S. Dearborn st., Chicago, pays cash for used linotype machines.

WANTED — Secondhand 24-inch or 30-inch paper-cutter, hand power. C 413.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Artist.

WORK THAT'S WORTH THE MONEY. 25 years a printer's artist. W. S. CRAWFORD, 17 Bleecker av., Troy, N. Y.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER - See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFOHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

EMBOSSOGRAPHY

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfits from \$50.00 up. Embossing Powder, \$2.00 per lb.

EMBOSSOGRAPH PROCESS COMPANY, Inc. - - - - 251 William Street, NEW YORK CITY

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Equipment for printing-presses and allied machines a specialty Electric

Numbering Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. sively. The Oswego, and Brown & Carver and Ontario. Cutters exclu-

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadel-phia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

BARNHART BROTHERS & SPINDLER - See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER - See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY -- See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY -- See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago: 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 42 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUN-DRY, Buffalo, N. Y.

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AMERICAN TYPE FOUNDERS CO .- See Typefounders.

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ADVERTISING MANAGER—\$5,000 A YEAR You can Be One

Write for "Free Personal Analysis Blank." If our vocational director will accept you—then you can succeed in advertising. Ten practical business men will teach you—no professional teachers. They can save you ten years' time. You learn by actually doing work under their direction. Write for booklet "Poverty to \$10,000 a Year" and "Free Personal Analysis Blank."

Bryant & Stratton College, 2223 Bryant & Stratton Building, Chicago, Ill.

For Strength, Flexibility, Whiteness and General Satisfaction.

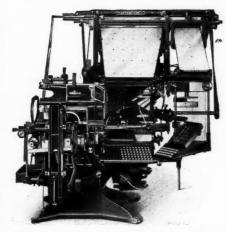
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83 Gold Street

NEW YORK



INTERTYPE



THE BETTER MACHINE

MODEL							\$2100
	Single	Maga	zine !	Machin	e		
MODEL	A-s.	M.					\$2250
Single Ma	agazine M	fachin	e with	Side !	Magaz	ine U	nit
MODEL	В.						\$2600
	Two	Magaz	ine M	lachine	9		
MODEL	B-s.	M.					\$2750
Two Ma	agazine N	A achin	e with	Side !	Magaz	ine U	nit
MODEL	C						\$3000
	Three	Maga	zine A	fachin	e		
MODEL	C-s.	M.					\$3150
Three Ma	gazine M	achine	with	Side N	Aagaz	ne U	nit

All Models Standardized and Interchangeable

INTERTYPE CORPORATION

NEW YORK World Bldg. CHICAGO Old Colony Bldg. NEW ORLEANS 539 Carondelet St. SAN FRANCISCO 86 Third St.

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A machine gun is the most effective weapon because it banks on the law of averages.

Some of the Shots are Bound to Hit

You can put machine gun methods into your business-getting campaigns. Don't depend solely on your printing press.

Give Your Prospect Some Rapid-Fire Stuff-

Ideas—that's what he wants. Show him how to standardize office forms. Show him how profitably he can make use of different colored papers. Show him how he can make every one of his office, inter-office and branch forms so distinctive in color that each one is recognized at a glance.

The "Signal System"

idea on the opposite page will tell you how to do this, and it is just the kind of ammunition you need. Not only do these portfolios show how business houses have solved their problems, but they show the colors and actual sample forms.

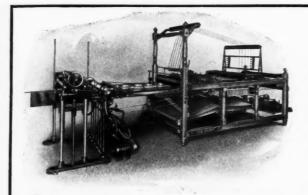


Hammermill Paper

One Shot



Company, Erie, Pa.



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This feeder is a finished product. It is as efficient in Job Ruling as on long runs. It has no equal on the market to-day. No one who does paper ruling can afford to be without this efficient profit producer.

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HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

"Profit-Producing Printing Papers"

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THE "KAZOO" MOTOR for Job Presses Perfect variable speed control with alternating

trol with alternating current.

Write for our book on Printing Press Motors.

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KALAMAZOO, MICHIGAN

Do you buy a bond paper to please yourself or your customer? You can do both if you use the practical, every-day business paper

Marquette Bond

and with our portfolio you can show your customer beautifully printed specimens of letter-headings, in one and two colors, printed, engraved and embossed. Send for the book. It's free.

The Standard for 16 Years

Marquette Bond is carried in a wide range of sizes and weights, in seven colors and white, with envelopes to match.

SWIGART PAPER COMPANY

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Printers' and Binders' Machinery FOR SALE

- Two (2) No. 1 Mergenthaler Linotype Machines
- One (1) Bronzer, to take sheet 17x22
- One (1) Singer Sewer, style 16-81
- One (1) White Numbering Machine
- One (1) Vandercook Proof Press, 10x15 California Job Cases (italic, caps, etc.)
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- One (1) Mergenthaler Lead and Rule Caster

Correspondence Invited. Complete Details Furnished Promptly.

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632 Sherman Street, Chicago, Ill.

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ETTER Boston



NUMBERING MACHINES have ten features not embodied in any other make. Investigate before you purchase.
The Improved Depressible

Cipher keeps it in a class by itself.

Model

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If you are hunting for a reliable and satisfactory gummed stock, just note these points about "Indian Brand."

It is non-curling to the highest degree humanly possible in gummed paper. In the press and out, it lies flat and smooth—remarkably like any good ungummed stock.

The printing surface is beautifully finished to the exact degree that insures brilliant, clear impressions. It is made to print. Glue of first quality, evenly applied, makes "Indian Brand" adhere quickly and firmly — when properly moistened, but not before. Carefully packed in moisture-proof packages.

Try out our generous samples, on your own press — sent free at your request.

Nashua Gummed & Coated Paper Company

NASHUA, NEW HAMPSHIRE

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING **INKS**

J. M. HUBER

732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

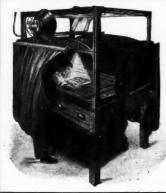
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PHILADELPHIA OMAHA

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The Taylor Registering Projector HAS MADE GOOD

It is in successful operation in some of the largest and most efficiently managed plants in this country.

It Saves the Time That Costs Most

The Taylor Registering Projector Co.

You can't set a good job' with a poor stick

The annoyance of locating the figures—or of having no figures to locate—the difficulty of setting the stick and the fear that it is inaccurate, combined, are distracting elements that put the compositor at a disadvantage.

He can not give proper attention to the job—and he wastes time.

The STAR COMPOSING STICK solves the stick problem—it enables the good compositor to do good work. It is rapid, accurate and reliable.

Any supply house salesman will take YOUR order.
If one does not call, write the house neavest you, or

THE STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

Don't Unload Unprofitable Work on Your Own Plant

Any work is unprofitable for you that can be bought completed at less cost than you can produce it

We furnish Shipping Tags, and other tags, printed to your order and laid down in your own shipping room at a price that means greater profit for you than if you print them yourself.

Let us quote you prices and give you further particulars about our quick and reliable service.

THE DENNEY TAG CO., Inc. WEST CHESTER, PA.

Established 1892



INCORPORATE

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TO PRINTERS AND PUBLISHERS

Wing-Horton Mailers

Are Still in Demand

Really we are almost too busy filling orders to afford the time to say so.

We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer GREENFIELD, MASSACHUSETTS

If You Want to Build a Trade With the French Printers, Send Your Catalogues and Terms to the

FONDERIE CASLON

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The only lithographic periodical published in America.

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150 Nassau St., New York City

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CHICAGO WASHINGTON DALLAS SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL SEATTLE

Some Day Some One Will *Tell* You About the Wonderful DYN

Then you'll use it in your pressroom. But how about the savings you might have effected by its use in the meantime?

DYMOL is absolutely guaranteed on a money-back basis. Scores of the largest and best printers are using it with excellent results. Therefore, why delay? Why let profits that might have been, slip through your fingers?

These Big Printers Use and Endorse DYMOL

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Hundreds of Others

DYMOL prevents offset on solid blacks as well as on three and four color process work. (See four-color illustration opposite page 241, May INLAND PRINTER.)

DYMOL saves cost of slipsheeting by causing the ink to set without offset.

DYMOL saves handling of printed sheets. When DYMOL is used, large sheets of heavy forms can be piled in stacks of 10,000 or more. It obviates the use of trays or racks.

DYMOL enables the pressman to print and turn the same day. No more need of doubling presswork to allow one side to dry. No delays on that account.

DYMOL costs on an average only 3c per thousand sheets; slipsheeting costs 75c. A \$3.50 tin on approval. If it does not do all that we claim for it or satisfy you in every way, your money will be refunded.

T. H. ROBERTS CHEMICAL CO.

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Better Slugs—Cleaner Proofs



Greater Efficiency

Better machine composition at less cost.

Costs Less Than One-Half Cent Per Hour At two-cent rate for current.

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Automatically Feeds Gas, Gasoline or Electric Metal Pots

Guaranteed for One Year

Fort-ified Electric Metalfeed with ordinary usage should last a lifetime. It is unreservedly guaranteed as to material, workmanship and service for a period of one year from date

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large plants. Two ot molds, casting half-round ingots



The "SIMPLEX" Automatic Paper Feeder

FOR RULING MACHINES, ETC.

The most efficient feeder for handling almost any grade of paper from tissue to light cardboard.

EASY TO OPERATE AND TO ADJUST

on account of the extremely simple construction.

15 "SIMPLEX" FEEDERS

are in successful operation in one plant, and many more throughout the United States and foreign countries.

MANUFACTURERS AND PATENTEES

L. J. FROHN CO.

65 Metropolitan Avenue, Brooklyn, N. Y.

ORIGINATORS of the only successful Rotary Air-Operated Paper Feeder

A HAND BALER



in your plant will bring you money for your waste paper, paper scraps, etc.

Booklet 64-F.

Sullivan Machinery Co. New York Chicago

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Pencil and Pen Carbons

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Also all Supplies for Printing Form Letters

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Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in quadruple-color process. Color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality.

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N. Y. Revolving Portable Elevator Co. 351 GARFIELD AVE. JERSEY CITY, NEW JERSEY

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up. I congratulate The Inland
Printer on the work."
Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors. Price \$2.10 postpaid.

THE INLAND PRINTER CO. 632 Sherman Street, Chicago -------

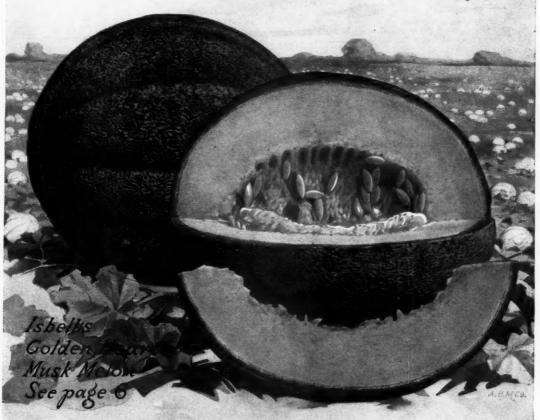


15BELL'S SEEDS

As they grow, their fame grows

38™ YEAR

1917



S. M. ISBELL & CO.

Color Drawing and Four Color Process Plates by Barnes-Crosby Company, Manufacturing Photo-Engravers, 226 W. Madison St., Chicago.

Catalogue designed and printed for S. M. Isbell & Co., by A. B. Morse Co., St. Joseph, Mich.



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MANUFACTURING PHOTO-ENGRAVERS

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COMMERCIAL PHOTOGRAPHS
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CHICAGO ST. LOUIS

BRANCHES IN ALL PRINCIPAL CITIES

DAY & NIGHT SERVICE

"Checks are money"



Your opportunity

Checks on safety paper will undoubtedly be used eventually by nearly every bank. Over 80% of the banks and Trust Companies in New York City already use them.

Among the banks which do not give their depositors this protection, there must be several in your neighborhood that can be convinced of the wisdom of following the example of these progressive banks. You can sell them checks on National Safety Paper.

Send for samples

George LaMonte & Son

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PRINTING AND LITHOGRAPHIC

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DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

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The Orders You Miss

You Can Print Many of Them at a Profit on the Chandler & Price Gordon

Many of the little orders that slip away from you can be landed by making a slightly better price. That doesn't mean cutting your profit but figuring them on the C. & P. Gordon, instead of the more expensive equipment.

You need not cut your quality one particle for the C. & P. Gordon will do the finest half-tone work in a way to please the most particular buyer.

If you haven't Gordon presses enough—buy them. The investment is small

and the actual percentage earned on the money is greater than from any other machine in your shop.

Begin to-day to figure more Gordon work at greater profit.



The Chandler & Price Co.

Cleveland, Ohio

AGENCIES AND DEALERS IN PRINCIPAL CITIES

Put the **binding** into Bookbinding by using

REX DRY PASTE

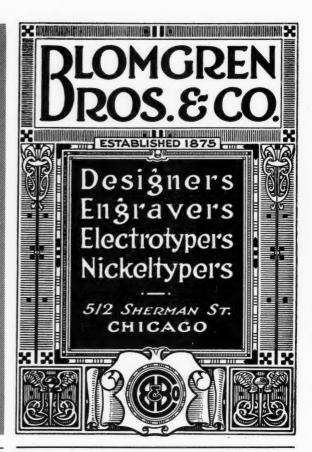
KING OF ALL BINDING PASTES

REX binds—ask us why
Then you try. Then you buy
For the reason why
And a sample to try

Address

PATENT CEREALS CO.

GENEVA, NEW YORK



Quality-Service
Designs - PHOTO-ENGRAVINGS
IN ONE OF MORE COLORS

FOR CATALOGUES, ADVERTISEMENTS OF BIT OF PUPPOSE.

GATCHEL & MANNING
BIXTH SIGN ONE STRUCT STREETS
PHILLADELPHIA (A.S. ZURSBORT)

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases.

Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

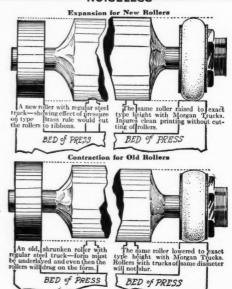
Covers 1917-1918 at the very special rate of \$1.00 instead of \$2.00. This is an opportunity worth while. Proves an investment, not an expense, to printers.

The PAPER DEALER

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EXPANSION ROLLER TRUCK

- NOISELESS-



A TURN OF THE NUT DOES IT

8 x 12, C. & P., set of 6, . . \$5.00 | 14 1-2 x 22, C. & P., set of 8, . \$8.06 | 10 x 15, C. & P., set of 6, . . 5.00 | 10 x 15, Golding, set of 6, . . 5.00 | 12 x 18, C. & P., set of 6, . . 6.00 | 12 x 18. Golding, set of 6, . . 6.00

Extra Rubber Tires, \$1.00 per dozen. For sale by all Type Foundries and Supply Houses, or sent C.O.D. for price of trucks, plus 25 cents postage. Guaranteed to be practical and accomplish results claimed.

MORGAN EXPANSION ROLLER TRUCK CO.
319 North Broadway, Los Angeles, Cal.

C. I. Johnson Manufacturing

Northwestern Agents for

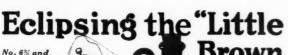
Western Type

H.C.HansenTypeFoundry **Products**

Printing Machinery

The economical, high-grade machinery or the printer who wants to get practics money-making printing equipment at the LOWEST PRICE

Complete Stock carried at St. Paul · Minnesota



No. 6% and No. 6 Return run at once on 9x14 sheet OWN south the "bone dry"

laws threatened to put an awful crimp into the printers by cutting off the big volume of whiskey advertising. But is Mr. Dixie Printer sobbing his eyes out? Not much! He is mak-

ing envelopes fill the gap by suggesting just such ideas

as this to the legitimate trade.

With the Western States System, envelopes printed flat in the sheet before making give you unlimited opportunity to offer your trade real advertising envelopes at remarkable savings.



Envelopes for Printers and Lithographers.

A Sharp **Paper Cutter Knife** When You Need It Most



CUPPOSING the blade goes dull in the midst of a run of stock-and supposing the grinder hasn't delivered your extra knife. Are you going to shut down the machine or are you going to have right handy a

Carborundum Machine Knife Stone?

Three or four strokes of this stone and the blade will be keen and ready to go back to work.

Your hardware dealer has these wonderful sharpening stones or send \$1.50 direct.



The Carborundum Company

Niagara Falls, N. Y.

Chicago Boston Philadelphia New York Cincinnati Pittsburgh Grand Rapids

Established January, 1894.



Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, \$2 per annum.

The Office of THE PROCESS MONTHLY 14 Farringdon Avenue London.

AMERICAN AGENTS:

SPON & CHAMBERLAIN, 123 Liberty St., New York London, E. C.

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED - SIMPLICITY - DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
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Dick Patent Mailer Co.,
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Gentlemen.—I have been using your patent
mailer for five years with most satisfactory
results, and think it is the best and speediest
machine on the market to-day. My record
per hour is 6,500, which I think is the best
record in Texas. Would be pleased to have
you use this letter in any way you see fit.
Yours very truly. B. D. Geiser.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes
from two to five inches.

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By STEPHEN H. HORGAN

Editor of "Process Engraving" Department of The Inland Printer

A reference book for student.

¶ All phases of photothe practical man as well mechanical methods are as a text-book for the exploited and many formulas given.

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Builders of

INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches With or without Hoppers. Solid or water-cooled Rolls Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery



The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples. Built by THE REGINA COMPANY

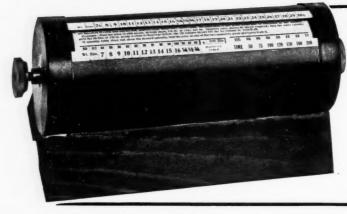
217 Marbridge Building, 47 West 34th Street, New York City



B.ROCERS.22 FOUNTAIN ST., ORANGE, MASS.

PIONEER PAPER STOCK COMPANY PACKERS AND DEALERS IN PAPER STOCK

Phone: Superior 3565 448 W. Ohio St., CHICAGO, U. S. A.



Printers' Paper Pricer

Time-Cost Computer

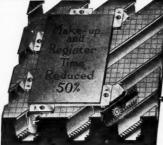
A simple and practical device for computing paper prices and time consumed in producing printing; or for the rapid extending of these units in estimates

It Saves Time and Mistakes

Complete details, prices, etc., sent on request

THE INLAND PRINTER CO.

632 Sherman Street, Chicago



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The WARNOCK and Sterling Systems

A combination that offers 100% efficiency in make-up of forms and register of plates. Speed, Flexibility, Durability, Economy.

WARNOCK DIAGONAL BLOCK AND REGISTER HOOK SYSTEM. Fastest and most accurate plate-mounting device known to the trade. One-third the weight of steel and more durable.

> Sterling Aluminum Expansion Book Block System Sterling Aluminum Sectional Flat Top System

> > SEND FOR ILLUSTRATED LITERATURE AND FULL INFORMATION

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THE PRINTING MACHINERY CO. Main Office and Factory: Third and Lock Streets, CINCINNATI, OHIO

461 Eighth Avenue **NEW YORK**

Effective Solicitation



PEERLESS PATENT BOOK FORM CARDS

ordered from a distance. Let these people know you have the cards and you will get their business and hold it, and the cards will probably be the smallest item they will buy from you. They know you are a quality shop, be-

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We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service-

219 W. MONROE STREET, CHICAGO

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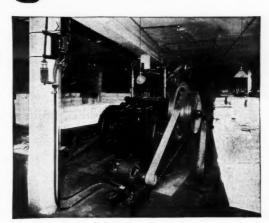
The proper

Westinghouse Motor and Control

can be supplied to drive any machine used by the printer.

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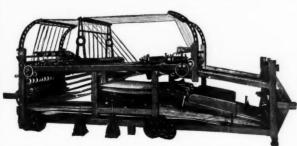
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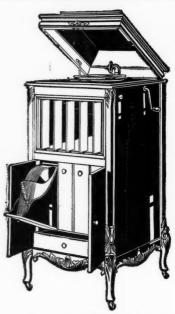
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> First Prize \$200.00 Second Prize - - -100.00 Third Prize - - -50.00

This contest of skill is open to designers, artists, printers or employees of print-shops without restriction of any kind.

The design is to be of a patriotic nature, such as flag, sticker, emblem, shield, patriotic poster stamp, etc.

The conditions are very few and simple, principal ones being that the design must be of a patriotic nature and printed on gummed paper. We do not care what grade or what manufacturer's gummed paper is used. Simply advise us when sending in your design what grade was used. If the contestant desires we will furnish free of charge any one of our grades to be selected by the contestant (the grade of paper will not be taken into consideration by the judges).

The design must not show any advertising.

Prizes will be awarded for the best specimens submitted, judged on the following basis:

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- 3. As a specimen of printing.

Please note that this contest is not of a mercenary nature. The design submitted still remains the property of the contestant by whom it is submitted, regardless of whether it is adjudged a prize winner or not. We do not retain possession of any design submitted.

Send us, therefore, the sticker or poster stamps, etc., you are now selling as a patriotic emblem. It is absolutely unnecessary to go to the expense of getting a new design, if you have one you are already distributing. Simply enter that one in the contest.

The contest will close at midnight of July 31. No entries accepted that bear a later postoffice date.

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JUNE, 1917.

I	AGE
BOOKBINDING: Forwarding (Continued)	393
BOOK REVIEW: "A Collection of Poor Richard's Sayings".	392
Offset, Photolithography and Tin-Plate Decoration, The Latest Book on	392
"Our Flag and Its Message"	392
Paner Salesmen Talks to	392
"Printers' Arithmetic "	391
"Printers' Arithmetic"	
vised Edition	391
CONTRIBUTED:	
Chiaroscuro Should Be Revived	329
Detergents, Printers'	327
Dividing of Words, Proper	346 330
Editor Pioneer, An Embossing — Its Many Possibilities for	000
the Printer	334
Failure of the Nineteenth-Century Printer	
and Its Lesson for the Twentieth- Century Printer, The (Part II) Graphic Arts Owe to Ireland, What the	
Century Printer, The (Part II)	347
Graphic Arts Owe to Ireland, What the	381
John Lang, Business Creator - A Story	001
of Progress (illustrated) Model Printing-Plant, A — The Home of	321
the Hershey Printing Company (il-	
lustrated)	383
lustrated)	324
Paper Products, Printing and Making	
(illustrated)	372
Special Page, The (illustrated)	396
CORRESPONDENCE:	0.40
Appeal to the Printers of America, An	340
Timete Timenig Timet, Theritimet	339
"The Value of Travel for the Printer".	339
COST AND METHOD:	0=0
Big Press in the Small Plant, The Business Prevaricators	376 374
Costs in the Selling Department, Keen-	014
Costs in the Selling Department, Keeping	373
Cost System in the Small Shop, The	375
Injustice, An	373
Price, It's All in the	374
Cylinder-Press Make-Ready, Six Essentials	
in	349
Detergents, Printers'	327
EDITORIAL:	
Coöperation	338
Editorial Notes	337
Truth in Reporting	338
Editor Pioneer, An Embossing — Its Many Possibilities for the	330
Embossing — Its Many Possibilities for the Printer	334
Failure of the Nineteenth-Century Printer	
and Its Lesson for the Twentieth-Century Printer, The (Part II)	347
Figure Profit on Selling Price	380
Figure Profit on Selling Price	397
	381
ILLUSTRATIONS:	205
Doing Her BitFreak Pictorial Effect Caused by Inking-	090
Rollers	351
French Post-Cards Commemorating the	201
Entrance of the United States Into	
the War 340 341	342
Half-Tone Printing on Uncoated Paper,	
Half-Tone Printing on Uncoated Paper, Specimen of	336
Hershey Printing Company, Views in the	000

Holyoke Water Power Company Protect-	AGE 400
Miami Chief	381
One at a Time, Please Plain Printing Types — Bold Face	375 371
Miami Chief One at a Time, Please Plain Printing Types — Bold Face Robert Gair Company, Brooklyn, New York, The Plant of the	372
Incidents in Foreign Graphic Circles	
International Association of Manufacturing Photoengravers, Convention of	390
JOB COMPOSITION: Cover-Design Contest, The	353
John Lang, Business Creator — A Story of Progress (illustrated)	321
Layout, A Handy, for a Sorts Case (illustrated)	384
MACHINE COMPOSITION: Characters, Poor Alignment of, Next to	370
Spacebands	369
Dusty Concrete Floors Cause Linotype Cams to Cut	369
Matrix Ear Worn by Back Distribution Screw	371
Screw	369 371
Spacebands, Bending of, Prevented	370
Speed, Operator Desires to Increase	370
Mechanical Housecleaning Among Newspapers, The Need of a	377
Model Printing-Plant, A — The Home of the Hershey Printing Company (illus-	
trated)	383
NEWSPAPER WORK: Agencies and Representatives, Commis-	
	387
base hate for Service, The	386
Composition, Uniform Charge for	387 386
Flat Rate Recommended	387
Rates, A Big Drive for Uniformity of	385
Review of Newspapers and Advertise- ments	388
OBITUARY:	000
Bridgen, Frederick	398
Engle, Hugh S	398
Spinning, James B	398
Time	380
Paper and Book Sizes, A Prophecy About Paper Products, Printing and Making (il-	324
lustrated)	372
Blevins, Mrs. O. A Engle, Hugh S	308
Low, Fred G	401
Perea, Augustin M	402
PRESSROOM:	0=0
Blind-Embossing, Meaning of Does Irregular Speed of a Cylinder Press	350
Cause Imperfect Register?Gold Ink Troubles Corrected	$\frac{350}{350}$
Half-Tones, Slurring and Filling Up of.	352
Half-Tones, Slurring and Filling Up of. Ink Causes Trouble, Mixing of Pictorial Effect by Inking-Rollers (illus-	352
trated) inking-Kollers (illus-	351
trated) Plate-Marking of Wedding Stationery	351
Presswork, Poor, Cause of Complaint	350
Radius of Rollers, Difference in, Affects	351

PAGE		PAGE PROCESS ENGRAVING:
BINDING:	Holyoke Water Power Company Protect-	
rwarding (Continued) 393		
REVIEW:	Miami Chief	
Collection of Poor Richard's Sayings". 392	One at a Time, Please Plain Printing Types — Bold Face	
set, Photolithography and Tin-Plate	Robert Gair Company, Brooklyn, New	Fruwith's Automatic Focusing System 343
Decoration, The Latest Book on 392	York, The Plant of the	
our Flag and Its Message " 392		Dhatasa marring Machinery Now 244
per Salesmen, Talks to	Incidents in Foreign Graphic Circles	Photographs, Colors for Retouching 344
rinters' Arithmetic''	International Association of Manufacturing	Plata Engaging and Photographing 242
vised Edition	Photoengravers, Convention of	PROOFROOM:
vised Edition	JOB COMPOSITION:	Commas, Capitals, Etc., On 345
RIBUTED:	Cover-Design Contest, The	D1 111 0 111 1 TO 044
aroscuro Should Be Revived 329		Punctuation, A Request for Advice on 345
ergents, Printers' 327	John Lang, Business Creator — A Story of	991
iding of Words, Proper 346	Progress (illustrated)	Special Page, The (illustrated) 396
tor Pioneer, An 330	Layout, A Handy, for a Sorts Case (illus-	SPECIMEN REVIEW 357
bossing - Its Many Possibilities for	trated)	384 Speed in Setting Type, Increasing 346
the Printer 334		
lure of the Nineteenth-Century Printer	MACHINE COMPOSITION:	THE PRINTER'S PUBLICITY:
and Its Lesson for the Twentieth-	Characters, Poor Alignment of, Next to	"A Little Story from Printing's Prog-
Century Printer, The (Part II) 347	Spacebands	370 ress " 363
phic Arts Owe to Ireland, What the 381	Danger of Inhaling Dust from Plunger	
n Lang, Business Creator - A Story	Dusty Concrete Floors Cause Linotype	" Progressive Publicity " 367
of Progress (illustrated) 321	Cams to Cut	
del Printing-Plant, A — The Home of	Matrix Ear Worn by Back Distribution	The Needle - A Periodical with a Point. 366
the Hershey Printing Company (il-	Screw	371 TRADE NOTES:
lustrated)	Matrices Fail to Respond	
per and Book Sizes, A Prophecy About 324	Slugs Work Off Their Feet on Press	
per Products, Printing and Making	Spacebands, Bending of, Prevented	
(illustrated)	Speed, Operator Desires to Increase	nual Meeting of
	Mechanical Housecleaning Among News-	American Mourananau Bublishaus' Accosi
SPONDENCE:	papers, The Need of a	ation, Convention of
peal to the Printers of America, An 340	Model Printing-Plant, A — The Home of	Associated Metal Lath Manufacturers'
vate Printing-Plant, The	the Hershey Printing Company (illus-	Publicity Purpos Moyed to Clave-
nan Versus Gothic	trated)	land 402
	NEWSPAPER WORK:	Cope, George W., Resigns from Staff of
AND METHOD: Press in the Small Plant, The 376	Agencies and Representatives, Commis-	The Iron Age 404
iness Prevaricators	sions to	387 Farkas, S. H., Elected President and
ts in the Selling Department, Keep-	Base Rate for Service, The	386 Sales Manager of Graphic Colorplate
ing	Composition, Uniform Charge for	387 Engraving Company 399
t System in the Small Shop, The 375	Flat Rate Recommended	Form Wilson H. Lee Club
ustice, An		Golding Manufacturing Company, Changes
ce, It's All in the 374	Rates, A Big Drive for Uniformity of	in Sales Organization of
der-Press Make-Ready, Six Essentials	Review of Newspapers and Advertise-	N. 1. C. D. D. 1 N.
in	ments	Numbering-Machines
	OBITUARY:	He Trained Her Quickly
gents, Printers' 327	Bridgen, Frederick	
,,		398 cers 399
RIAL:	Spinning, James B	
peration 338		in War-Torn Mexico 402
torial Notes 337	Overrunning Close-Spaced Matter, Save	Johnson Process Manufacturing Company
th in Reporting 338	Time	Moves Into New Quarters, The 535
r Pioneer, An 330	Paper and Book Sizes, A Prophecy About	Low, Fred G., Is Vice-President of the
ssing - Its Many Possibilities for the	Paper Products, Printing and Making (il-	Paper House of New England 401
rinter 334	lustrated)	372 Maryland State Federation of Labor
	PORTRAITS:	wants Government Printing Done in
re of the Nineteenth-Century Printer	Blevins, Mrs. O. A	Government Printing-Offices 404
nd Its Lesson for the Twentieth-Cen-	Engle, Hugh S	Mergenthaler, Ottmar, Tribute to 402
ary Printer, The (Part II) 347	Low, Fred G	
e Profit on Selling Price 380	Perea, Augustin M	402 National Editorial Convention 400
t Aids" in Make-Ready, Five 397	Pressroom:	Philadelphia Craftsmen Hear Fine Lec-
nic Arts Owe to Ireland, What the 381	Blind-Embossing, Meaning of	
ne milita one to menna, mas mem ou	Does Irregular Speed of a Cylinder Press	Philadelphia Printers Install New Equip-
TRATIONS:	Cause Imperfect Register?	
ng Her Bit		350 Recent Incorporations 404
ak Pictorial Effect Caused by Inking-	Half-Tones, Slurring and Filling Up of.	
Rollers 351	Ink Causes Trouble, Mixing of	
nch Post-Cards Commemorating the	Pictorial Effect by Inking-Rollers (illus-	iness 401
Entrance of the United States Into	trated)	
the War340, 341, 342	Plate-Marking of Wedding Stationery	
f-Tone Printing on Uncoated Paper,	Presswork, Poor, Cause of Complaint	350 Office 403
Specimen of	Radius of Rollers, Difference in, Affects	"The Hoskinsman," as an Advertising
shey Printing Company, Views in the	the Laying of Ink	351 Character, Wins Second Prize 404
Plant of 382	Tympan Pulls Out from Bales	Warburton, Frederick J., Dinner to 401

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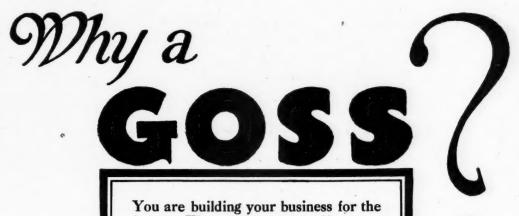
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INDEX TO ADVERTISEMENTS.

PAGE	PAGE	PAG
American Electrotype Co	Golding Mfg. Co 313	Oswego Machine Works 29
American Printer	Goss Printing Press CoCover	
American Steel Chase Co 425		Paper Dealer41
American Type Founders Co 314	Hamilton Mfg. Co	Parker, Thomas & Tucker Paper Co 41
Anderson, C. F., & Co 423	Hammermill Paper Co410-411	Parsons Paper Co 40
Anway, Harry B 425	Hampshire Paper Co	Patent Cereals Co
Autocall Co	Hancock, H. H	Penrose, A. W., & Co., Ltd
	Hartnett, R. W., Co 425	Photo Chromotype Engraving Co
Babcock Printing Press Mfg. Co 301	Hellmuth, Charles	Pioneer Paper Stock Co
Barnes-Crosby Co Insert	Hempel, H. A	Pollock's News
Barnhart Bros. & Spindler 414	Hickok, W. O., Mfg. Co	Printing Art
Barton Mfg. Co	Horton Mfg. Co	Printing Machinery Co
Bingham's, Sam'l, Son Mfg. Co	Huber, J. M	Process Engravers' Monthly
Black-Clawson Co	aluber, or manner and a second	Trocess Engravers Monthly 42
Blatchford, E. W., Co	Ideal Coated Paper Co	0 Cit D : 1
Blomgren Bros. & Co	Illinois Electrotype Co	Queen City Printing Ink Co 30
Boston Wire Stitcher	Imperial Engraving Co	
British Printer	Inland Printer Technical School 424	Redington, F. B., Co 42
Brock & Rankin		Regina Co
Brown Mfg. Co	Intertype Corporation	Ringler, F. A., Co 41
	1. 1. U. Commission 451	Roberts, T. H., Chemical Co 41
Bryant & Stratton College	Township Deletion Yels Co. 010	Rogers, E. B
Burrage, Robert R	Jaenecke Printing Ink Co 319	Rouse, H. B., & Co 31
Butler, J. W., Paper Co	Johnson, C. I., Mfg. Co	
a	Jones, Samuel, & Co	Scott, Walter, & Co
Cabot, Godfrey L	Juergens Bros. Co 416	Seybold Machine Co
Campbell Printing Press Repair Parts Co. 425		Shepard, Henry O., Co304, 412, 42
Carborundum Co 419	Kast & Ehinger 417	Sinclair & Valentine Co
Challenge Machinery Co	Kidder Press Co 305	Sonnenberg, Henry
Chandler & Price Co	Kimble Electric Co 314	Sprague Electric Works
Cleveland Folding Machine Co	King, Albert B., & Co 425	Star Tool Mfg. Co
Colonial Co	King, Harry W 425	Sterling Engraving Co
Columbia Graphophone Co 424		Stokes & Smith Co
Crane, Z. & W. M	LaMonte, Geo., & Son 417	Sullivan Machinery Co
	Lanston Monotype Machine Co 294	
Delphos Printing Press Co 317	Latham Machinery Co 305	Swigart Paper Co 41
Denney Tag Co 414	Lead Mould Electrotype Foundry 425	
Dewey, F. E. & B. A 423	Liberty Loan Bonds 426	Taylor Registering Projector Co 41
Dexter, C. H., & Son 318	Ludlow Typograph 292	
Dexter Folder Co 291		Ullman, Sigmund CoCove
Dick, Rev. Robert, Estate 420	Manz Engraving Co 416	United Printing Machinery Co 30
Dinse, Page & Co 312	Megill, Edw. L 405	
Dorman, J. F. W., Co 416	Meisel Press Mfg. Co 311	Want Advertisements 40
Durant Mfg. Co 425	Mentges Folder Co 310	Warner, R. P., Electric Co
	Mergenthaler Linotype CoCover	Wesche, B. A., Electric Co
Embossograph Process Co 407	Miehle Printing Press & Mfg. Co 302	Western States Envelope Co
Esleeck Mfg. Co 423	Miller Saw-Trimmer Co	Western Type FoundryInser
	Mittag & Volger	Westinghouse Electric & Mfg. Co
Fonderie Caslon 414	Monitor Controller Co	Weston, Byron, Co
Fort-ified Mfg. Co	Morgan Expansion Roller Truck Co 418	Wetter Numbering Machine Co
Frohn, L. J., Co	Mountain Mill Paper Co	
1.000, 20.00, 00	mountain Min Laper Co	White James Paper Co
Catabal & Manning	Nachus Command & Control Damon Co. 410	White, James, Paper Co
Gatchel & Manning	Nashua Gummed & Coated Paper Co 413	White, L. & I. J., Co
Gem Mfg. Co	National Lithographer 414	Whiting Paper Co
Gilbert, H. E., Co	New Era Press	Whitlock Printing Press Mfg. Co 30
Globe Engraving and Electrotype Co 308	New York Revolving Portable Elevator Co. 416	Wiggins, John B., Co
Globe Type Foundry 416	Noe-Equl Mfg. Co 313	Wing, Chauncey 41



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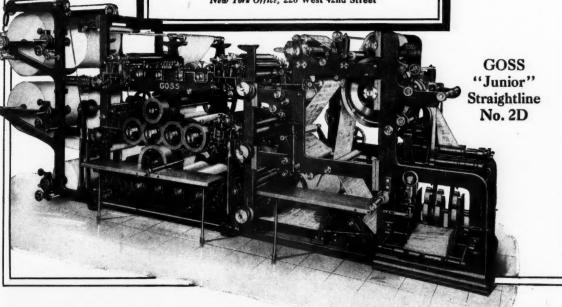
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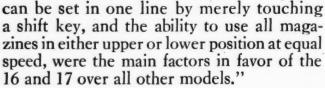
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